# THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXVII FEBRUARY, 1941 NUMBER 1

## THE FUNCTION OF INSTRUCTION IN DRAMATICS IN A TEACHER-TRAINING PROGRAM

THOMAS C. POLLOCK

*State Teachers College (Montclair, New Jersey)*

IN CONSIDERING such an enticing subject as the function of instruction in dramatics in the training of elementary and high school teachers, it is wise to restrict our imaginations at the outset by facing one of the inescapable facts in every teacher-training program. That fact is that the time alloted for the training of teachers is limited. It is pleasant to day-dream about how beautifully we could train teachers if we had unlimited time at our disposal. But if we avoid wishful thinking, we must recognize that we have only a few years —two, four, at best five—for our basic teacher-training program; that this program involves of necessity rigorous selection of materials and experiences; and that it is in practice necessary to select the most important part of any subject for emphasis if it is to justify its place in an actual program. Therefore, though it makes a long title longer, the word *central* may well be inserted in the topic we are considering, for I suggest that we focus our attention on the *central* function of instruction in dramatics in a teacher-training program.

To clear the ground, let us note a number of objectives which are not, I submit, part of the central function of dramatic instruction in such a program. It is, for one thing, not part of our central function to train professional actors. If as a result of the training in dramatics we give, some of our students do become capable actors, well and good; but such specialized skill should be considered quite incidental, a by-product of an activity which is directed toward another goal.

Again, it is not part of our central function to train dramatists.

If as a result of the training in dramatics we give, some of our students find pleasure in the creative activity of playwriting, well and good; but this also is a by-product. Nor is it our job to train historians of the theatre or of the drama. If some of our students are inspired to become specialists in dramatic history, excellent; but here again we have a by-product.

Perhaps most important for emphasis, it is not an essential part of our function to provide theatrical entertainment for the college community. It may be that the training we give in dramatics can be easily integrated with the junior play, or the senior play, or the Christmas play, or the spring festival in the amphitheatre. If so, again well and good. The motivation provided by the prospect of dramatic performance before a critical audience is frequently powerful and may be beneficial, as may be the prospect of intercollegiate competition in athletics. But it is a dangerous motivation, both for teachers and students, and I would like to insist that entertainment of the college community, though it may be a spectacular by-product, is not and should not be considered an essential function of instruction in dramatics in a teacher-training program.

What, then, is the essential function of such instruction? It consists of two parts, which we may call, briefly, *personal and professional*. Work in dramatics should have as one of its major objectives the development of the personality of the individual student. A second major objective should be the development in the student of particular skills and insights which will be of professional value to him as a teacher.

I. Let us consider first the contribution which proper training in dramatics can and should make to the personal growth of the prospective teacher. This contribution may be summed up quickly as *the development of the student's personality through controlled expressional activity in a cooperative social situation.*

More specifically, work in dramatics gives the student in a far greater degree than do most classroom procedures opportunity for expressional activity. It is I suppose now a truism that students learn through activity—they learn, that is, not through passive absorption of abstract knowledge but through active working in a concrete situation. One of the faults with much of our training of teachers—I sometimes think an inevitable fault in some degree, but nevertheless a fault to be avoided so far as possible—is the passivity required of the student in the classroom. The student is trained too frequently to receive acquiescently; he is trained too rarely to act on his own initia-

tive. He—or she—sits in the classroom day after day receiving what the teacher gives; he is being trained to be passive. We provide far too many classroom situations in which the prospective teacher is supposed to learn by *impression*, far too few in which he can learn by *expression*. One of the great virtues of work in dramatics is that it forces the student to learn by expression: by *acting* with his body, his voice, his mind. Thus the student is helped to develop the characteristics we find most valuable in teachers: to be the kind of person who lives actively with his whole mind and body.

Yet another great virtue of work in dramatics is that it trains the prospective teacher to act not simply as an individual, but as an individual cooperating with others to attain a social goal. *Cooperating* may I insist: *working with*. A group of students sitting in the same row in a classroom taking notes from a teacher's lecture or answering questions which the teacher asks can hardly be said to *cooperate*. The same students working together to produce a scene from *Hamlet* are cooperating in the best social sense. Team play is demanded. This necessity for team play is fundamental in all work in dramatics, from the simplest dialogue in a classroom to the most complex and elaborate production of a Shakespearean play.

Some of the values which the student gains from such team play are obvious; others, no less important, are more subtle. The most aggressive dramatic star, the student who is a born actor, an extrovert with a voice flexible and strong, has to learn to be patient, to wait till his cue comes, and to modulate his part in accordance with the needs of the whole scene. The most timid student, the quiet girl with downcast eyes who is afraid to speak above a whisper, is helped to learn that she has *her* place, that others will wait for her, that at the right time she must speak out, loud and and clear. Each student learns that his success depends on the activity of others in the group and that their success depends on him. Somewhat more subtly, the student learns that his success depends not only on what others do, but on the spirit in which they do it. He learns the difference between listless routine and spirited cooperation. And unless he is very unfortunate, he experiences in the humblest classroom dramatization one of the finest values life has to give: the quiet thrill which comes as members of a group develop for themselves a coordinated rhythm in the pursuit of a common goal.

Work in dramatics thus gives the student opportunity for individual expressional activity in a cooperative situation. And this activity is artistic. Through dramatics the student is helped to discover the

reality of artistic values. He learns about art not simply as something other people talk about or as something his teacher believes in. He learns about art in the way one should, perhaps in the only way one can—through his own actual, psychological, neurological, muscular participation in a creative process. This is a very important point and I should like to stress it. We do some things comparatively well in our training of teachers. Most teachers are, for example, reasonably well aware of the value of athletic activity. Most teachers are fairly well aware of the fundamentals of child and adolescent psychology. But far too many teachers are grossly ignorant of the most elementary artistic values. I mean, literally, *ignorant*. They simply have no awareness of them. It is our duty in teacher-training institutions to face this situation honestly. We permit far too many of our students to remain artistically illiterate.

The problem of artistic illiteracy is peculiarly in the province of teacher-training, because an understanding of artistic values is not, today and in America, part of our general social heritage. I state this bluntly and as a fact; the qualifications which we could all make are less important at the moment than a general realization of the artistic illiteracy of many of the students whom we are training to be teachers. It is part of our work to give them experiences which will help them to understand the contribution which artistic expression can make to their lives and to the lives of their future students. And work in dramatics is, I suggest, the best type of experience we can give most of them for this purpose. Some few students may learn to write poetry, some to sing, some to paint, some to play the violin. But these artistic activities, excellent as they are, are not as well suited to most students as is work in dramatics. They require too highly specialized skills, or are too individualistic, for most students in a teacher-training institution. Work in choral speaking, valuable as it may be, is in comparison with dramatics too much a *mass* activity, calling for too little initiative on the part of the individual.

I do not wish to exalt work in dramatics at the expense of other valuable forms of artistic expression. But I do want to emphasize the fact that dramatic experience is more readily available to most students than other forms of artistic experience and that through participation in dramatics the student becomes actively aware, aware because it is part of his own personal life, of the value of artistic activity. Perhaps one of the characteristics of artistic activity is that it cannot adequately be explained in words; to be understood it has to be experienced. As the student takes part in dramatics, he gains not

only the personal quickening which all expressional activity involves, but also an increasing awareness of the reality and importance of artistic values.

Implicit in the fact that dramatics is an art form is the fact that through participation in dramatics the student has opportunity not only for expressional activity, but for *controlled* expressional activity. He learns not only to act, but to act according to an excellent pattern. He uses speech more mature than his own and learns to make assumptions beyond his own direct experience, assumptions implicit in the rhythms and phrasings and ideas of the lines he reads. He discovers patterns by which he may shape himself, forms into which he can pour his youth. And he discovers these not intellectually alone, not abstractly, but through his own dramatic participation.

Close to this point is another, which is of the greatest value in the development of the student's personality. In dramatic activity the student plays a role which is not himself, and is thus forced to project himself emotionally into the character of another person. The act of playing another's part forces him to get out of himself, out of the narrow boundaries of his habitual activity. He learns to see the world from another point of view, to feel the problems faced by another character in another kind of situation. Thus the sympathetic social understanding of the future teacher is enlarged; he becomes less narrow, more tolerant, more flexible. The value of such sympathetic understanding for a teacher of children can hardly be overstated. And there is, I suggest, no better way to understand another person's point of view than to try to interpret that person dramatically.

One more important contribution of work in dramatics to the personal development of the prospective teacher remains to be mentioned. Work in dramatics gives opportunity for the cultivation of good speech habits, and it motivates such cultivation. In reading a part from a play the student has to use his voice; he has to use it so that he can interpret intelligently many different shades of thought and emotion. He has to do this not just as a formal exercise, but as part of a pleasurable and interesting social activity, part as it were of a game—of play-acting. Important defects of speech become apparent to him in a social situation, and he thus may be—and, in fact, frequently is—motivated to improve his speaking ability. Is it heretical to say to teachers of speech that without motivation of this or some other strong kind formal work in speech fundamentals may be largely wasted effort? . . . I know from experience that *with* the motivation that comes from work in dramatics, technical work in

speech may be of great value to the student and prospective teacher.

II. Perhaps I have emphasized sufficiently the personal element in the central function of work in dramatics in a teacher-training program. To repeat, it is to give the student an opportunity to enrich his personality through controlled expressional activity in a cooperative social situation—a social situation which is *artistic* in nature. The second important part of the central function of dramatics in the teacher-training program is directly professional. One of the most useful of skills in elementary and secondary school teaching is the ability to stimulate and direct informal classroom dramatization. The use of informal dramatization in the classroom of the elementary school is already widespread, and its usefulness as a motivating and integrating factor well recognized. If I analyze the trend correctly, informal classroom dramatization will be used with increased frequency on the secondary school level as well, especially in English and social studies classes. This trend is already clearly observable in the junior high school, and as the senior high school learns to do its job better, I believe it will also be increasingly observable there. One important contribution which training in dramatics can make to the professional equipment of the prospective teacher is, therefore, the ability to stimulate and direct informal—as well as formal—dramatizations in the elementary and secondary school.

Another professional objective is of especial value for teachers of English. As I am a teacher of English, a teacher of teachers of English, and a supervisor of English teachers, I may be forgiven for including it in this general discussion. Work in dramatics should train teachers of English to think of drama in terms of dramatization. All too frequently I find high school teachers teaching plays as if they were novels or textbooks or essays. This is perhaps especially true of work in Shakespeare—work which traditionally is, and if properly taught should be, found in our high school curricula. A teacher of English is not properly trained until he thinks of all plays, and especially of Shakespearean plays, in terms of characters acting before an audience on a stage. And the best way to train a teacher to understand drama as drama is to have him take part in dramatics.

I have emphasized in these comments what seems to me to be the essential function of instruction in dramatics in a teacher-training program: namely, to develop important characteristics in the personality of the prospective teacher and to give him professional skill in directing classroom dramatization and in teaching drama. I have intentionally not emphasized the more obvious and spectacular func-

tions of training in dramatics, such as to develop the abilities in acting of gifted students, and to train teachers to coach and direct large school plays. These functions are of course important, but I believe of secondary importance.

Let me say a word in conclusion about the best way in which a teacher-training institution can fulfill this function. It should make available for all students at least one course in the reading and informal production of drama. This course should form an integral part of the training of every English major and minor, if not of every student. All the more advanced work in drama should be based on this course: any more elaborate work in dramatic production should in the ideal situation arise from the students' interest in informal dramatic reading and interpretation. The teacher of drama should consciously avoid emphasis on situations in which the approval of an audience interested primarily in entertainment is an important factor. It is not the function of instruction in dramatics in a teacher-training institution to provide professional entertainment. In the introductory course in drama, the teacher should also avoid emphasis on any of the formal elements in acting or staging which form a barrier to immediate student participation. Memorization of parts, absolutely necessary in formal production, has only incidental value in classroom dramatization. The student who has learned to read one of Hamlet's soliloquies intelligently but cannot recite it without the book has had far better training than the student who has learned it by rote but is not quite sure what it means.

The teacher should emphasize the importance of active participation by every member of the class. He should avoid type-casting: frequently the student learns more by trying to interpret a role into which he does not easily fit than by reading more fluently in one close to his type. The classroom production of one scene from a play need not involve the production of the entire play: the only important point is that the student should be encouraged to interpret as intelligently as possible the part he is assigned. No scenery is necessary; no costumes are necessary; no stage other than that afforded by the floor of the classroom is necessary. Different groups in one class may produce the same scene; there is much value in the competitive spirit and opportunity for comparative criticism which the production of the same scene by more than one group in the same class affords. This not only permits active participation by every student in the class, but provides both a sympathetic and an intelligently critical classroom audience. So far as possible the direction of the informal dramatiza-

tion should be in the hands of the students themselves. A teacher-training institution can, in short, best fulfill its function in providing instruction in dramatics for prospective teachers by giving as many students as possible opportunity for active participation in dramatic production and by relegating to a secondary position any dramatic activity, such as formal production before an outside audience, which interferes with or tends to overshadow such student participation.

I trust that in thus stressing what seem to me the central as distinguished from the peripheral values of instruction in dramatics for teachers, I have not given the impression that I feel collegiate work in drama to be of doubtful value. On the contrary, I believe that the essential values inherent in dramatic activity are so great, and are themselves of such compelling interest to students, that teacher-training institutions should not emphasize the glamorous husks of theatrical production, but should rather feed students on the nourishing kernels of the drama itself.

---

# THE EVOLUTION OF THE DIRECTOR IN THE AMERICAN THEATRE

HEROLD LILLYWHITE

*University of Idaho*

SOME time ago Margaret Webster, in a discussion of the director in the American Theatre, wrote in *Theatre Arts Monthly*:

> . . . . . The very names by which this hybrid animal is known causes confusion from the start. The function of a director, what he does, where, when, how and in what order, is variously understood, and extensively misunderstood.[1]

The writer here expressed the confusion in the minds of theatre people concerning that mysterious and comparatively recent theatre functionary, the director. Within very recent years the director has become probably the most important single factor connected with any theatrical production, yet the history of the development of his position is almost totally unknown and the future quite unpredictable. With this in mind there appears a need for more information concerning the position of director, not only as to its present but also its past relationship with the theatre.

In beginning such a task several questions arise: Are the func-

[1] *Theatre Arts Monthly*, May, 1938, p. 343.

tions of the director entirely new in the theatre or did they exist in an earlier period? Is the position a creation of the present or an outgrowth of the past? Where did it originate? When and how did it assume the importance it has today? Where did it begin and in what manner? It would seem that only by knowing the answers to some of these questions can any significant light be thrown upon the present status and future possibilities of the American director.

The director as we know him made his appearance about 1918, but he had begun to emerge much earlier—about 1887 to be exact. His evolution from that time was very slow and his assuming control was almost imperceptible though none the less striking and complete.

During the period before 1750 when the strolling theatrical company of Murray and Kean was being driven from one colony to another by hostile Puritans, the managers of the company were far more concerned with the business of keeping out of the hands of the law and out of debt than they were with stage direction. No records are available to show any staging other than what was worked out by the actors in one or two rehearsals before a performance. Likewise the coming of the Hallam Company from England in 1752, though it marked the really significant beginning of the American Theatre, produced little change in methods of management.

When David Douglass took over the management of the Hallam Company in 1758, renaming it the American Company, there was still only a slight variation in methods of management. Douglass spent even less time at staging his plays because he did very little acting in his Company.[2] He spent most of his time building theatres, having constructed at least eight during his sixteen years in the Colonies.

After the Revolution, the emerging of the younger Hallam[3] from Jamaica with a reorganized American Company marked the beginning of much greater theatrical activity in the States. New companies sprang up in many places and new theatres were built to house them. Such actors as Thomas Wignell, William Hodgkinson, and many others came to the States from England, later to become managers of their own companies. But all of these were managers of the same breed as Hallam, Douglass and the others before them. No particu-

[2] Almost without exception managers of this period were leading actors in their own companies. Douglass acted small parts only.

[3] This was Lewis Hallam, Jr., son of the manager of the original Hallam Company from England.

tion should be in the hands of the students themselves. A teacher-training institution can, in short, best fulfill its function in providing instruction in dramatics for prospective teachers by giving as many students as possible opportunity for active participation in dramatic production and by relegating to a secondary position any dramatic activity, such as formal production before an outside audience, which interferes with or tends to overshadow such student participation.

I trust that in thus stressing what seem to me the central as distinguished from the peripheral values of instruction in dramatics for teachers, I have not given the impression that I feel collegiate work in drama to be of doubtful value. On the contrary, I believe that the essential values inherent in dramatic activity are so great, and are themselves of such compelling interest to students, that teacher-training institutions should not emphasize the glamorous husks of theatrical production, but should rather feed students on the nourishing kernels of the drama itself.

---

# THE EVOLUTION OF THE DIRECTOR IN THE AMERICAN THEATRE

HEROLD LILLYWHITE

*University of Idaho*

SOME time ago Margaret Webster, in a discussion of the director in the American Theatre, wrote in *Theatre Arts Monthly*:

> . . . . . The very names by which this hybrid animal is known causes confusion from the start. The function of a director, what he does, where, when, how and in what order, is variously understood, and extensively misunderstood.[1]

The writer here expressed the confusion in the minds of theatre people concerning that mysterious and comparatively recent theatre functionary, the director. Within very recent years the director has become probably the most important single factor connected with any theatrical production, yet the history of the development of his position is almost totally unknown and the future quite unpredictable. With this in mind there appears a need for more information concerning the position of director, not only as to its present but also its past relationship with the theatre.

In beginning such a task several questions arise: Are the func-

[1] *Theatre Arts Monthly*, May, 1938, p. 343.

tions of the director entirely new in the theatre or did they exist in an earlier period? Is the position a creation of the present or an outgrowth of the past? Where did it originate? When and how did it assume the importance it has today? Where did it begin and in what manner? It would seem that only by knowing the answers to some of these questions can any significant light be thrown upon the present status and future possibilities of the American director.

The director as we know him made his appearance about 1918, but he had begun to emerge much earlier—about 1837 to be exact. His evolution from that time was very slow and his assuming control was almost imperceptible though none the less striking and complete.

During the period before 1750 when the strolling theatrical company of Murray and Kean was being driven from one colony to another by hostile Puritans, the managers of the company were far more concerned with the business of keeping out of the hands of the law and out of debt than they were with stage direction. No records are available to show any staging other than what was worked out by the actors in one or two rehearsals before a performance. Likewise the coming of the Hallam Company from England in 1752, though it marked the really significant beginning of the American Theatre, produced little change in methods of management.

When David Douglass took over the management of the Hallam Company in 1758, renaming it the American Company, there was still only a slight variation in methods of management. Douglass spent even less time at staging his plays because he did very little acting in his Company.[2] He spent most of his time building theatres, having constructed at least eight during his sixteen years in the Colonies.

After the Revolution, the emerging of the younger Hallam [3] from Jamaica with a reorganized American Company marked the beginning of much greater theatrical activity in the States. New companies sprang up in many places and new theatres were built to house them. Such actors as Thomas Wignell, William Hodgkinson, and many others came to the States from England, later to become managers of their own companies. But all of these were managers of the same breed as Hallam, Douglass and the others before them. No particu-

[2] Almost without exception managers of this period were leading actors in their own companies. Douglass acted small parts only.

[3] This was Lewis Hallam, Jr., son of the manager of the original Hallam Company from England.

lar attention was paid to methods of staging, and very little time was spent in rehearsing for a performance. In 1799 an article appeared in the *Commercial Advertiser* of New York signed by an influential theatrical critic of the time whose pen-name was Crito. He summed up the attitude of the day toward theatrical performances and at the same time indicated what a woeful lack of any stage direction there was.

> Though the audience immediately hisses a failure to shift scenery instantaneously or a clumsy "chair and table setter" a player is permitted night after night to boggle at his words, or stand dumb, deaf and stupid; or if he chooses to fill up his speeches from another play, mangle the expressions, and murder the sense . . . without receiving the least mark of disapprobation.[4]

The earlier part of the nineteenth century found no improvement in this aspect of the theatre, though there was greatly increased theatrical activity in general. Such managers as William B. Wood, William Warren, Samuel Drake, John Bernard, N. M. Ludlow, and numerous others were extremely active in stimulating the growth of the theatre. Much improvement in the business methods of the companies was evident. Great strides in acting and playwriting were made, but the actor was still supreme in the theatre, and no one seemed to have any responsibility for directing his performance so as to give a more unified effect, or to produce a more authentic scenic background in which he could play. William B. Wood, one of the most prominent and successful managers and one who probably did more than any other person for the theatre in the first half of the nineteenth century, wrote of that period:

> A star arrives from England with some new pieces of his own, manuscript perhaps, and written probably for himself alone. No one of the company with which he is to play has even seen them . . . The piece is to be performed at once . . . The star will probably not come at all till the very afternoon of the day on which he is to perform. The rehearsal is impossible and therefore is not attempted . . . it was not uncommon to hear even the principal parts read for the first time on the very day of performance amid the noise of supernumeraries and other idle inferiors lounging about picking up what they chose or could for their duties that evening . . . The star of the night, if present at all, sitting at the prompter's table, either writing or affecting to write letters of vast importance or gossiping with some visitor, to the utter destruction of

[4] G. C. Odell: *Annals of the New York Stage*, Vol. II, p. 79.
(Note: In this period scenery was still being shifted in full view of the audience as the curtain had not yet come into common use. Thus the reference to "chair and table setter.")

silence and discipline. Of course when the piece came to be performed, blunders and delays marked it from the beginning to the end of the performance.[5]

It is almost impossible for the present-day generation of younger theatre people, brought up on the director system, to conceive of theatrical conditions such as the above excerpt indicates. Yet they existed in Mr. Wood's Company and in those of his contemporaries.

Not until 1837 did the first brief but significant change occur in stage management. In that year J. W. Wallack[6] became manager of the National Theatre in New York. Here he managed a company for two very successful seasons. And here the American Theatre first saw the effects of stage direction and discipline. G. C. Odell writes:

> Wallack really first showed New York what was meant by perfect stage-management, with an eye to every detail, however slight; never on his stage were noticed the incongruities of costume, scenery, etc. . . Nothing was slight or trifling in the eyes of Wallack . . . The players at Wallack's begin to seem to us like a very capable and well-balanced aggregation; it is a pleasure to follow them in the assignments so cleverly arranged by the manager.[7]

This was surely a new note in theatre management. Nothing before had even approached it, but it was short-lived. After two seasons the National Theatre burned down, cutting short this auspicious beginning. Thereupon J. W. Wallack toured the States and England as an actor until 1852, when he purchased Brougham's Lyceum Theatre in New York. He changed the name to Wallack's Theatre and with his son, Lester, as leading actor and stage-manager, proceeded to stage his plays in the same manner as he had begun fifteen years earlier. His methods continued until the death of Lester in 1888.[8]

The type of management exemplified by the Wallacks was the exception rather than the rule in these last years of the nineteenth century although it did wield considerable influence. Such managers as William E. Burton, Leonard Grover, J. H. Selwyn, Albert M. Palmer, Dion Boucicault, Bassett Maguire and T. R. McCullough in the early part of the period and, in the latter part, Charles and Daniel Frohman, Franklin Sargent, Oscar Hammerstein and numerous others carried on in much the same manner as had the old

[5] William B. Wood: *Personal Recollections of the American Stage*, p. 444.

[6] J. W. Wallack was called the Elder Wallack to designate him from his son, Lester, who later helped his father manage and succeeded him at the famous Wallack's Theatre.

[7] G. C. Odell: Op. Cit., Vol. IV, pp. 211, 213.

[8] The Elder Wallack had died in 1864 leaving the management of the company in the hands of Lester.

managers, paying much attention to business but very little to staging. Yet they could not fail to be influenced by the trend toward discipline started by the elder Wallack. The manager was gradually beginning to overthrow the domination of the star and to assume control of the stage for himself. The stage-director was being formed, not out of the creation of a new function but out of a shifting of emphasis to the neglected functions of staging.

This trend was most completely realized in the management of Augustin Daly in the seventies and eighties. Clara Morris, long a leading actress in Daly's company, tells in her book, *Stage Confidences,* of an endless list of rules, the breaking of which called for heavy fines. She indicates that Daly was the complete, even tyrannical, director of his company on and off stage.[9] Daly was the first to cut out the traditional custom of an actor playing a certain "line."[10] He would remark, "There is no 'line' in this theater; you do everything."[11] Furthermore Daly took great care in the preparation of his plays, personally superintending the numerous rehearsals and other details. His brother wrote of him:

> Not only was every production — by star as well as by the regular company — prepared, staged, and rehearsed by him . . . every one of the innumerable details of the theatre were personally superintended by him.[12]

This description of Daly's management contrasts sharply with Wood's account of a rehearsal-less performance completely at the mercy of the whim of a star. William Winter wrote that Daly's discipline was such a paramount thing that it overshadowed all else and often acted as a detriment to the artistic aspect of his productions.[13] But in spite of this, Daly did bring discipline to the theatre. For this the theatrical world, and especially the modern director, is deeply indebted to him and to those of his contemporaries who followed his methods.

Steele MacKaye, a contemporary of Daly's later years, made tremendous contributions to the development of the modern director especially in those aspects in which Daly failed. It was MacKaye who established the first dramatic conservatory for students in Amer-

[9] Clara Morris: *Stage Confidences,* p. 274.

[10] Up to that time one actor had always played a certain type of part (hero, villain, etc.) all his life regardless of the play, the rest of the cast, or of his age.

[11] Joseph Francis Daly: *The Life of Augustin Daly,* p. 60.

[12] J. F. Daly, *Op. Cit.*: p. 230.

[13] William Winter: *Vagrant Memories,* p. 270.

ica at the Lyceum Theatre. It was he who, after studying acting in France under Delsarte, introduced a more subdued and quiet type of acting to the American stage. Furthermore MacKaye shifted the attention of the stage-director to the scenic and lighting departments, heretofore sadly neglected. With MacKaye began the experimentation in lighting and scenic construction which has resulted in such brilliant achievements within recent years. But with all this, MacKaye was far from the director that the present-day theatre requires and knows.

It remained for David Belasco to complete the transition from the old manager to the new director. He brought the past up to the present. During more than fifty years in the theatre, this dean of directors saw and helped accomplish almost a complete revolution in methods of stage-direction and theatre management. He began his theatrical career about 1878 in California. Shortly after that he arrived in New York to work for the Mallories at their Madison Square Garden Theatre. He remained to create the most impressive name in American theatrical history.

Belasco was strongly influenced by MacKaye, especially in the aspects of scenery and lighting. These two men worked together for some time and their paths crossed in the theatre for many years thereafter.[14]

In the last decade of the Century, Belasco began to take his place as the outstanding manager in America. About 1911 he reached his peak as producer-director and playwright with the production of his own play, *The Return of Peter Grimm*. It was shortly after this that he built the famous Belasco Theatre which stands today as probably the most lavish and complete theatre in the world. Especially remarkable is the complete electrical laboratory in which Belasco's technicians achieved some of the brilliant lighting triumphs for which his plays were famous. He produced plays in this theatre until his death in 1935.

That Belasco managed all the details of his company and directed the staging of his plays as well is a fact easy to establish. The following excerpt, taken from a letter written by him concerning a young actress under his care, is adequate evidence of his complete mastery in his theatre.

[14] For a complete and detailed study of the relationship of Belasco and MacKaye see a thesis written by J. D. Batchellor, University of Minnesota, 1938. It is entitled, *A Comparative Study of the Contributions of Steele MacKaye and David Belasco to the American Theatre.*

I want to say to you that I resent Miss V-----'s recent conduct; that, in view of the fact that I have taken the trouble to interest myself in her future as an actress, I resent it very much, and will not any longer tolerate it.

If I am in some ways a strict master I am always a fair and considerate one. But-----and please realize this----in everything connected with my theatre, from the waterboys in the smoking room to the "star" on the stage; from the carpets to be laid on the floors to the plays that are produced, I am the Master and my word is the absolute and final law.[15]

Such an outburst smacks of a distasteful arrogant tyranny all too common with Belasco, but it does establish the fact that he was at the extreme opposite pole from the earliest American managers. A description of the actual process of his staging of a play is adequate proof that he did span the gap from the old to the new.

In the studio Mr. Belasco first imagines his canvas; he then places his "light plots" in the hands of his electrician for fulfillment. At rehearsals he adds to, modifies, fusing the whole as a painter does with his brush. His stage directions at first have become mere skeleton notes of transitory feeling. His assistant stands near, pencil in hand, watching the restless moves of the manager, searching among the lights he wants. The switchboard is taxed to its utmost, mixing color to accord with a certain quality of shadow in Mr. Belasco's mind.[16]

Such a description might well fit any of the men who are directing the best in the theatre today. It certainly establishes the fact that Belasco did successfully complete the evolution from the old manager to the new director.

This very sketchy survey of the activities of the producing agents in the American theatre from its beginning to the present serves to give an over-view of the whole which seems complete enough to allow for the drawing of certain significant conclusions concerning the evolution of the director.

From the haphazard vagabondage of Murray and Kean to the complete and utter domination of the theatre by Belasco, it is possible to trace a gradual development through each period and through each group of producing agents. It is further possible to discover where each has made its contribution to the theatrical ancestry from which has sprung the "hybrid" known today as the director.

Murray and Kean and their group gave, if nothing else, the traditional love of the theatre and the perseverance which has made it survive every adversity. Hallam and Douglass were the first of the

[15]William Winter: *Life of David Belasco*, Vol. 2, p. 399.
[16]Montrose J. Moses: *The American Dramatist*, p. 126.

theatre building line of managers. Dunlap, Wood and the others of their time realized the inadequacies of their methods and struggled to overcome them, at the same time stimulating the growth of the theatre tremendously. J. W. Wallack first planted in America the seed which later germinated and grew into complete and wholesome discipline in the theater. He, with his son, Lester, later carried on this growth and influenced Daly in his triumphant completion of that phase of management. The complete discipline brought by Daly and some of his contemporaries made it possible for MacKaye to attempt to introduce more artistic and cultural standards into the theater. And with this, MacKaye changed the style of acting, turned attention to scenery and lighting, and left the way open for Belasco to carry on his experimentation with lights and color and then later to combine the results with sound business principles and a better, more efficient discipline.

From these progenitors stemmed the new director—he whose function it is impossible to define, but who nevertheless occupies the key position in the theatre today. This does not mean that today's director is merely taking over, without change, the directorial methods exemplified by Belasco. Rather than being content with such a condition, the best directors today began where Belasco left off and have already made tremendous advances from that point. *Theatre Workshop* sets up a standard for the new director:

> The new director is expected to be more than a show man, more than a clever stage manager. He is expected to be a man of all-around culture, and deeply versed in all the arts of the theatre. He is expected to be able to develop actors into genuine artists and to weld them (if he works with a permanent company) into a functioning collective. More than this he must be capable of giving any script a deep and individual reading so as to enrich the conceptions of the playwright.[17]

Such directors as Guthrie McClintic, George Abbott, George M. Cohan, Arthur Hopkins, Orson Welles, John Gielgud, Leslie Howard and any number of the best on Broadway today very nearly meet these qualifications. And they arrived at that point, not by spontaneous generation, but by a long evolutionary process definitely traceable in the theatre before them. The highly significant contributions which these directors are offering to the present theatrical period can be better understood and appreciated in light of the past. Such a study

[17] *Theatre Workshop*, Vol. 1, No. 3, p. 11.

as this seems to indicate possible trends in theatre direction in the future by showing what they have been in previous periods. Using this as a point of departure, further research in this vein might contribute something of value to the American Theatre.

---

# THE STAGE YANKEE

LOUIS M. EICH

*University of Michigan*

THE publication of James A. Herne's *Shore Acres* and Denman Thompson's *The Old Homestead* * makes available a fairly complete cycle of the "Yankee" plays which were so prominent in the early history of the American theater. The *Uncle Nat* of the former play and the *Joshua Whitcomb* of the latter represent the late nineteenth century development of the stage Yankee who made his first appearance as *Jonathan Ploughboy* in Royall Tyler's *The Contrast*, produced in 1787. Jonathan is the progenitor of a long succession of "Yanks" who are pictured in plays covering a full century of American drama. It is the purpose of this article to point to a few of Jonathan's descendants and to note the comedians who played the roles.

The reader will readily recall the original Jonathan of *The Contrast*: his crudeness, his apparent stupidity, his occasional flashes of shrewdness. The most famous scene is the one in which he naïvely describes a visit to a performance of *The School for Scandal*. He has been to the theater without knowing it.

> Mercy on my soul! did I see the wicked players? Mayhap that 'ere Darby that I liked so, was the old serpent himself, and had his cloven foot in his pocket. Why, I vow, now that I come to think on 't, the candles seemed to burn blue, and I am sure where I sat it smelt tarnally of brimstone.

The part of Jonathan was played originally by Thomas Wignell, leading comedian of the American Company, the first performance being given at a theater in John Street, New York City, April 16, 1787. Wignell was "a great hit" as Jonathan. He was well liked and was

* *Shore Acres* is published by Samuel French, *The Old Homestead* by Walter H. Baker. The earlier plays cited in this article were read in the Brander Matthews Dramatic Museum collection at Columbia. Some of them are still available in the Samuel French editions.

later to become a successful theater manager in Philadelphia. "No doubt," states Hutton,[1] "he played the part of Jonathan in a long-tailed blue coat, striped trousers and short waistcoat, whittled sticks and said *tarnation* and *I vum*, and called himself *a true-born son of liberty* through his nose."

Fitting next into our survey is *The Yorker's Stratagem* or *Banana's Wedding*, published in 1792, having been played by the Old American Company of Comedians, to universal applause. The author was J. Robinson, comedian. It belongs in our cycle because of the character of Amant (played by Harper) who, in order to frustrate the villain who is the guardian of his beloved, poses as a stupid Yankee, Jonathan Norrard. He plays the part so well, overthrowing the rascal and winning the girl, that one character remarks: "Well, this makes good the old saying that a true bred Yankee is a match for the devil."

Beginning the nineteenth century, we have *Tears and Smiles*, a comedy in five acts by J. N. Barker, first produced in 1806. It is long and dreary, (one perceives the wisdom of these Yankee plays having only one or two acts), but comic relief is provided by Nathan Yank and several other comedy characters. The role of Nathan was played originally by Joseph Jefferson, the elder. A bit of dialogue between Nathan and his master Rangely will show the dialect and style.

NATHAN: Beg pardon, sir, for being out o' the way, and out o' breath. Hope you ha'nt wanted me — whew!

RANGELY: How now, Yank. Why man, you've lost your breath.

NATHAN: Not quite, sir; though an' twer gone for good, I should be 'nation glad to lose it for you, sir, ay, and what's more nor that, my life into the bargain. May'nt I remember what you've done for me, sir?

*Tears and Smiles* is quite obviously an imitation of *The Contrast*. We have the same patriotic purpose of criticising those who "perhaps from being placed too near the scene, cannot discover the beauties of their own country."

After the manner of *Dimples* in *The Contrast*, one of the characters named Fluttermire says:

"I can't conceive what you can possibly do in this corner of the globe. No opera, no masquerade, nor fête, nor conversatiòne, a diabolical theater, and not even a promenade where one might—(*examining his figure*). Then your women: such dowdies. No air; no manner. And your men: O Ciel! such beings! — Gad Jack, you must go to Europe. You see what it can do."

[1] L. Hutton: *Curiosities of the American Stage*. Harper, 1891.

*Love and Friendship* or *Yankee Notions,* published in 1809, also has a Jonathan, the part first played by the comedian J. Robinson. Jonathan follows Captain Horner whom he serves. He is carrying a basket of apples and potatoes, and in one hand he has a string of dried apples and onions, and in the other a piece of cheese and a bottle of cider. He exclaims:

> Why, Capun Horner, you walks so tarnashun fast the old dragon couldn't keep up with you: I'm sure I kaynt and no wonder — you'd beat daddy's old leaden horse all holler, darn my skin 'f you wouldn't.

There is a great deal of slap stick by-play to the part. At the close of the play, as Jonathan sees the hero kissing the hand of the heroine, he exclaims:

> He, he, he, he! a rotten good one, by gum! darned 'f it don't beat the old Nick and all nater! kissen the gals right afore folks. O'ny 'e don't dewe it right; 'e don't kiss the place the Yankee boys dewe. I am sartin they ruther have the lips 'f a handsome young man like me touch ther'n than the back of their hands. — What a 'nation fine thing it is to have a pretty wife by gum! Darned 'f I don't git straight back tewe Suffield agin, and marry along 'f my sweet Polly Perkins, and we'll kick up sich a rotten dust on't, never fetch me! Bunker Hill and the Yankee gals for ever for the Yankee boys, says Brother Jonathan.

Fifth in our series and the most important since *The Contrast* is *The Forest Rose* or *American Farmers,* a two act drama by Samuel Woodworth, originally produced at the Chatham Theater, New York, in 1825. In this play the part of Jonathan is quite extensive. At first Jonathan is in love with Sally:

> JONATHAN: I don't calc'late, Sal, that you can say anything to convince me that I didn't see Tom Clover kiss you last night in the singing school.
> SALLY: Tom Clover kiss me. A'n't you ashamed of yourself to tell such a story?
> JON.: It is no story, because it is true. I saw him make believe whisper to you, and then I heard him smack you right on the cheek. There, deny it if you can.
> SAL.: Can you swear to it?
> JON.: Yes, on the Big Book.
> SAL.: Then you would perjure yourself; for it was I smacked him. Ha, ha, ha!

Jonathan keeps a shop: "a little in the marchant way, and a piece of farm besides." He sells "everything:" whiskey, molasses, calicoes, spellingbooks, and patent gridirons. Jilted by Sally, he decides to make love to Harriet:

> HARRIET: You must tell me all about my beautiful eyes, auburn hair, rosy cheeks, pouting lips, and ivory teeth. — Then you must drop upon one knee, and swear that you love me better than all the world.

JON.: I never swear, Miss Harriet, nor tell fibs neither.
HAR.: Without swearing then, tell me exactly how much you do love me.
JON.: I — I — I never can talk about love, Miss Harriet. I always stutter when I try to speak of it.

But in the end Sally takes him and he says: "I'll marry you tonight, if you say so, and never speak to another girl again, only in way of trade when they come in the shop after molasses and such like."

Jonathan of *The Forest Rose* was the early stage Yankee at his best,—or worst. Let us not disdain! Our forefather theater-goers enjoyed him immensely. The part was started by Alexander Simpson whom Ireland [2] terms "one of our best native low comedians." Later the role was taken over by G. H. Hill, Danforth Marble, and Joshua Silsbee. According to Odell:[3] "the history of the stage Yankee contains no names more eminent than these three: they were the very cream of the matter." Silsbee, in 1843 at the Chatham, played Jonathan for over one hundred consecutive nights.

A patriotic effusion by William Dunlap, who was so important in the early American theater as actor, playwright, producer, and historian, was entitled *A Trip to Niagara* or *Travelers in America* (published in 1830). The preface states: "The author has not hesitated to use any material, not already appropriated to the drama, which might answer the important purpose of keeping the audience, or spectators, in good humor while the scenery and machinery was in preparation; but the best jokes, he believes, were never booked before." One of the characters, Mr. Bull, disguises himself as Jonathan, and hangs a bell-shaped pumpkin on the bough of a pear tree and insists to the Englishmen, "it's a sample of our Yankee pears." One cannot resist the temptation to digress a moment from the theme of this article to note the moving scenery of this play. In Act II for example, we have a "diorama" with the steamboat seen passing up the Hudson River and the scenes en route:

1. Harbor of New York's Governor's Island. Ships.
2. Frigate at anchor. Jersey City.
3. Hoboken.
4. Palisades.
5. Approaching storm.

[2] J. N. Ireland: *Records of the New York Stage,* 2 v., 1866.
[3] G. C. D. Odell: *Annals of the New York Stage,* Columbia Press.
Students of the American theater are greatly indebted to this work, and to A. H. Quinn: *History of the American Drama.*

6. Storm.
7. Boats passing through a fog.
8. Clearing away and rainbow.
9. West Point. Setting sun.
10. Catskill landing.

How our early scene designers and theatrical mechanical geniuses must have reveled in this!

1834 gave us *Yankee Land* or *The Foundling of the Apple Orchard,* by C. A. Logan, containing the famous Yankee character of Lot Sap Sago, played first by perhaps the most famous of all the early American comedians, James Henry Hackett. Lot wore a drab long-tailed coat, striped vest and trousers, straps and boots, large crown hat, and bright colored cravat. Lot is Malson's man and explains:

> Malson says he found me in an apple orchard, and I wa'nt no higher 'n a corn cob. I wonder who on arth put me there — they must have thought I was fond of fruit. Malson says when he found me I was playing nine pins with rotten apples. — I was in a state of nudity.

The same bashful awkwardness, clowning, and horse play, prevails with Lot as with the other "Yanks." Hackett had become celebrated, by the time he played Lot Sap Sago, for his portrayal of Falstaff, for his narration of Yankee stories, and for his imitations of great actors of the time: Kean as Richard III, Macready as Virginius, etc. He also gave us an early version, now apparently lost, of *Rip Van Winkle.* He excelled in the Yankee roles for many years, being perfect, it was said, in the dialect and mannerisms of the slow but shrewd stage New Englander.

Probably the most popular of all the early stage Yankees was Solon Shingle of *The People's Lawyer,* a two-act comedy by J. S. Jones, first acted in 1839. Solon is a country teamster and farmer. He dresses shabbily but carries fifty dollar bills in his pocket. We first hear Solon yelling at his team:

> Whoa, there, Buck! Whoa, darn your skins!
> What's the matter?
> Them cattle of mine are acting like fried snakes; they aint used to staying out late nights. — I went to Mr. Winslow just now on business and left my cattle afore the door, and while I was gone somebody's gal, over the way, begun to play on the pianner, and that got Satan into my team to look in the winder and see what made the music; and when I come out, I found the cattle all over the sidewalk.

He blunders through the play apparently stupid and only half awake, and finally decides to leave Boston:

These city folks will skin me out of my old plaid cloak, that I bought ten years ago; hat, boots, trousers, tu, far as I know.—When I'm in this here Boston, I get so bewildered I don't know a string of sausages from a cord of wood.

Reading the play, one wonders at the popularity of the role. Doubtless, there was a great deal of stage business and tomfoolery that the comedians originated. Charles Burke is said to have been the first to see the possibilities of the part. Then it was played by G. H. (Yankee) Hill, Joshua Silsbee, and the role "died" with John E. Owens. The last named, Owens, was not well known until in 1864 he began playing Solon. His portrait of the Yank was a big triumph and ran for months. Such expressions as Solon's, "You ha'nt seen a barrel o' apple sass," and other dialect bits that Owens used became "town talk" in New York. As Solon he wore a dark old fashioned surtout with capes, gray trousers and striped vest, old black stick, cowhide boots, broad brimmed hat, bald flaxen wig. With spectacles down his nose, stroking his chin, he must have presented a very amusing picture.

*The Yankee Peddler* or *Old Times In Virginia*, a one-act farce by Morris Barnett, had the character of Hiram Dodge who reached just about the height and the depth of the possibilities of the stage Yankee. Note a few samples. The setting is in old Virginia, and there are lots of negroes running about. Enter Hiram, a basket on his arm calling:

Fancy Ware! Fancy Ware! Ghee Whoop! Ghee Whoop!—It's about these parts that I made considerable money, last spring, on Jamakee rum, inions, wooden cheese, leather hams, pepper cannisters, sossingers, mustard, pocket books, and rat traps. Fancy Ware! Fancy Ware!

(*He sees Maria, the heroine*)

Oh, gridiron! If I could only marry that gal, I'd lay right down and die. If I wouldn't, saw me into shoe pegs and sell me at half price. Omnipotent mo-lasses candy!

(*Mr. Fuller, who hates all Yankees, yells at Hiram*)

That old chap's dreadful riled 'bout my cumin round here.

Wa'al I don't wonder—I sold him a Canadian pony last year, and the first time he combed his tail it must have come out, for it was only glued on.

Hiram weaves in and out of the plot helping the lovers and making money from all whom he contacts. And, of course, he plays the jew's harp! He agrees to ride a horse in the race, falls off, and is brought in "on a bier." Mr. Fuller, conscience stricken as he looks down upon the apparently dead Hiram, says:

I'd give forty dollars if he was alive again.

HIRAM (Raising up): Jest fork over.

OMNES: Not dead!
HIRAM: No, I'll be darned if I am. Jest shell out them forty dollars.
FULLER: There's the money, but if you trick me again, I'll eat my head.
HIRAM: (counting money): Five- ten- fifteen- two is seventeen- and forty, is fifty-seven dollars — a pretty good day's work I reckin — Oh, you can scrape me to death if I ain't the slickest white man about these diggins.

The Samuel French edition of *The Peddler* lists three comedians as the impersonators of Hiram Dodge: Danforth Marble (St. Louis, 1841), Yankee Hill (Louisville, 1845), and H. F. Stone (Chicago, 1845). Danforth Marble is interesting as having acknowledgedly "bribed" his way to the stage. He paid twenty dollars for the privilege of his first appearance. However, he was so well received that he soon had a permanent place in the profession and won his way to fame and fortune in such comic roles as Yankees, Kentuckians, and sailors.

Another oft performed one-act was *The Vermont Wool Dealer*, assigned to C. A. Logan, with the character of Deuteronomy Dutiful played by Charles Burke in Cincinnati in 1844, and by a whole galaxy of star comedians through the '40s and '50s. Describing the crowded conditions on the boat that brought him to New York, Deuteronomy says:

There war'nt room enough for as many Nova Scotia herrings, packed and pickled, as there was men aboard. We was piled up on the floor about four foot high, and a little thicker than suger house molasses. When I first went down in the cabin, I writ on one of the bunks with a piece of chalk "this birth is mine" — but another chap said it was hisen, and so I was choused out, and they put me in the pantry a top o' the coffee pots and gridirons. Somehow when I got asleep there was a fellow a layin' across my legs, and he snored so distressed loud I was obliged to ram his head into a butter firkin, when the butter began to melt it kind o' greased his nose, and he snored a good deal easier afterward.

No doubt the one quotation is sufficient to show what the part was like! Charles Burke, the first Deuteronomy, was well known at the time, especially for his burlesques of prominent actors in their most famous roles: "Met-a-Roarer" a take-off on Forrest's *Metamora*, and "Clod Meddlenot" a lampoon of Macready's Claude Melnotte in *The Lady of Lyons*. There was an immense amount of this clowning mimicry in the early American theater. No tragedian, however great, was proof against it.

One can find no record of any performance of *The Bucktails* or *Americans in England* by James K. Paulding, and yet the play should be mentioned in such a survey as this because of the character of

Jonathan Peabody. His dialect is so extremely Yankee-ish that a sample is presented. Jonathan comes in, gaping about, whistling Yankee Doodle and saying:

What a tarnal comical creatures these towns are. I'll be darned but I guess I've lost my way, though I chalked the corners of the streets as I came along. O, here comes a gentleman will maybe tell me where I am. I say you mister, can you tell me the way home?

---- The way home? You must tell me where you live first.

JONATHAN: By gum, that's just what I want you to tell me, I swow.

---- What! you don't know where you live! Where were you born? Maybe you can tell me that.

JONATHAN: Can't indeed — its so long ago, I've no notion on't.

---- This fellow is a real bumpkin — I'll quiz him — What's your name friend?

JON: Name? Why darnation how should I know? Do you think I stood my own godfather?

---- The fellow's a perfect natural.

In 1858, at Laura Keene's Theater, in Washington, we had the first recorded performance of "an American spectacle," *Blanche of Brandywine*, written by J. J. Burnett. There is a plentiful accompaniment of lightning and thunder, snow storms, and patriotic musketry and red fire. Seth Hope, a live Yankee, is a prominent character, carrying out various patriotic duties in a grand manner. His big scene is the one in which he is brought into the English camp a prisoner and is questioned by Generals Howe and Cornwallis.

HOWE: Step out of the ranks, sir.

SETH (*to soldier next to him*): Say — you! Why don't you mind the Kurnel when he speaks to you?

HOWE: You, sir!

SETH: Oh, sartain. (*and Seth starts off*)

HOWE: Here, here, where are you going?

SETH: Didn't you tell me to step out, and ain't I steppin out accordin'?

HOWE: I want you to step here sir!

SETH: Well, there's no use getting riled about it. I'm jest as meek and gentle as sixteen lambs' tails, if you use me right — but if you don't, I can be jest as cantankerous as Aunt Patience's old brindle cow, — and from horns to her tail, she is the crookedest varmint on this universal hemisphere.

CORNWALLIS: Silence, fellow! Do you know that you are in the presence of General Howe, commander-in-chief of his Majesty's forces?

SETH: Want tew know? Be you Howe? (*Shaking hands*). Wall, how be you?

HOWE: This fellow's an idiot!

SETH: An idiot, Major? I'm a hull lunatic asylum.

HOWE: Conduct him beyond the lines, and dismiss him with a sound drubbing.

SETH: Don't you want to ask any more questions?

HOWE: Begone, fellow! Remove this fellow at once!

SETH: Now, Kurnel, don't get so cranky. I'm a goin! Goodbye! But don't let Gin'ral Washington catch ye, or ye'll think ye woke a hornets' nest. Gooday, Major! Give my love to your mother! — and to all the rest of the royal family.

The part of Seth was played by Joseph Jefferson, he who was to attain fame as Rip Van Winkle. Jefferson writes entertainingly of the production in his *Autobiography*. Seth Hope seems to be on a slightly higher level than his predecessors, although there is still a good deal of low comedy left.

With Salem Scudder of Dion Boucicault's *The Octoroon* or *Life in Louisiana* (1859), we break away definitely from the crude slapstick clowning of Jonathan Ploughboy and the other Jonathans, Lot Sap Sago, Solon Shingle, Hiram Dodge, Deuteronomy Dutiful, and Seth Hope. The "Yank" has been much refined and elevated and ennobled. Speaking of Zoe, the Octoroon, Salem Scudder says:

When she goes along, she just leaves a streak of love behind her. It's a good drink to see her come in the cotton fields. If she ain't worth her weight in sunshine, you may take one of my fingers off and choose which you like.

In the skirmishes with the villain McCloskey, Salem triumphs mightily, frustrates him in his designs on Zoe, and finally reveals him as the murderer of the boy Paul:

You! You slew him with that tomahauk, and as you stood over his body you thought that no witness saw the deed, that no eye was on you — but there was, Jacob McCloskey, there was. The Eye of the Eternal was on you—

Such a speech, one submits, would hardly have come from the lips of a Solon Shingle or a Lot Sap Sago. What crudeness there is in language is compensated by grandeur of thought. Joseph Jefferson, as Salem Scudder, "brought down the house with abundant laughter in the comic scenes and in the sadder ones achieved the greater triumph of true and earnest pathos."[4] Truly, a signal advance in characterization. Our Yankee has graduated to higher things; we are ready for the concluding chapters: Uncle Nat and Joshua Whitcomb, the "New England gentlemen."

*Shore Acres,* by James A. Herne,[5] had its first production in 1892 with Herne in the role of Uncle Nat. He played the part for five years, stopping only because of weariness from playing the same role.

[4] Odell's *Annals,* Vol. VII.

[5] A biographical sketch by Julie A. Herne is given in the S. French edition. The volume also contains *Sag Harbor* and *Hearts of Oak.*

Uncle Nat is quite distinctly Yankee. He says: "kin, git, yit, jes', tech, yep, agin, critter, heerd, sence, allus, wa'n't, skeered, out'n, young uns, kerridge, hoss, pastur', pooty consid'bl, nigh on to, her'n me, up yonder, thet there, be jiggered," etc. But there is a dignity and poise and quiet refinement about him that have made him one of the beloved characters of the early American drama. "A heart of gold beats beneath those faded blue overalls!" Uncle Nat is the self sacrificing Christian gentleman, the hero throughout the play. And he it is who ends the play with the celebrated pantomime as, alone on the stage, he locks up the house and slowly climbs the stairs, as the cuckoo clock strikes midnight and the curtain slowly descends. Similarly it is with Joshua Whitcomb of *The Old Homestead* played for so many years by Denman Thompson. Josh "how-de-do's" and "gosh's" and "beats all" his way through the play, but maneuvers the characters through their crises to a happy ending. With Uncle Nat and Joshua Whitcomb the Yankee has reached the level of high comedy.

---

# VISUAL APPEALS FOR THE RADIO AUDIENCE

HARLEN MARTIN ADAMS

*Chico (California) State College*

RADIO dramatics in English and speech classes has a real place as an activity which motivates speech improvement and critical listening. Many schools, however, have faced the usual difficulty of providing and developing interested student listeners to campus productions by student "radio groups."

The students in the radio theater of Menlo Junior College, during a period of two years, had been developing their own interest and ability in radio techniques by means of their own dramatizations. Their organization consisted of production directors, a casting director, script men, and sound and music technicians. The school public address system, with the transmitter located in a studio-like room and several loud speakers placed in an adjacent Little Theater and other classrooms, gave them adequate facilities for radio plays. Their procedure was the usual one of selecting or writing scripts, rehearsing, and presenting their productions, as if by air, to all who would come, the invitation being extended to the entire student body. The first production was well attended because it was a new activity. Some interest in subsequent presentations was maintained by the use of

original scripts and by novelty numbers in addition to the plays. But the number of listeners attending each performance definitely decreased, leaving the performers with too small an audience to offer them much inspiration. Thus arose one of the major problems. How can we motivate group listening?

The final production of the second year by the Menlo Radio Theater group is interesting for two reasons, first, because of the choice of script, and second, because of the use of a technique which came as an inspiration during rehearsal and which made an exceptional appeal to the audience. Orson Welles' script of the *War of the Worlds* was selected because it was "sure-fire" and doubly so because a majority of the student body had unfortunately missed the original production. Because, however, everyone had some idea of the nature of the story and its effect upon the audience, the producers were faced by the problem of how to heighten the emotional effect for those who already knew the story, even though they had missed it on the air. Of course it was not possible in a small school to duplicate the weird sound effects of the original production, because of lack of equipment and because a complete script was not available. The directors, however, were eager to make the most of their opportunity and were especially interested in using some new equipment which had been purchased for the Little Theater, where the audience was to be seated. This included new draperies on the windows, a curtain for the stage, some excellent new baby spots, and two portable dimmers. It was with this equipment that something new as a stimulus to group listening was developed. The studio staff went about their work in the usual way and developed a finished production. Two students working back stage in the Little Theater developed the following procedure. The curtains were partly drawn on a bare stage, leaving the blank white wall at the back as a screen upon which to play lights. Four baby spots, amber, blue, red and green, were focused upon the white wall, and were controlled from the portable dimmers which were worked backstage. Weird shadow effects were secured by placing various objects, such as the spindle back of a chair, in front of the spots.

After the audience was seated, the house lights were turned out, so that there was complete darkness when the announcer began the performance. As he did so, and as the strains of orchestral music were played from phonograph records, an amber glow gradually expanded across the white wall. From that time on, the visual attention of the audience was focused upon the continuous play of colors across

that wall space. For example, the amber faded into a blue which grew as the news reports began coming in, and out of the center of the blue flood there festered slowly a red spot, which burst into full flame when the arrival of the Martians was announced. Through the subsequent horrible progress of the story a riot of vari-colored light ebbed and flowed before the eyes of the audience. At no moment was any single color maintained; with the dimmers it was possible to vary continuously the intensity and shades of light from the four spots. The interplay of color was designed to intensify the ideas and moods developed by the sounds and voices from the loud speaker. A ghastly green, for example, was used near the close of the play, as the last survivor found himself alone upon the globe.

This experience with a novel procedure is recorded for the sake of any value it may have to other radio dramatics groups. Certainly the audience had never been so fully impressed. Their attention never once wavered from the lights and sounds. The emotional effect of the script was not lost at all by reason of their acquaintance with it, but rather was heightened by the appeal of the color. Conversation for days afterwards indicated their interest and the impression which had been made, and a repeat performance was requested.

---

# A PHASE OF RADIO SPEECH AT PROVISO

CHARLES E. A. MOORE

*Proviso Township High School*
*(Maywood, Illinois)*

"THIS is PTHS, the Proviso Township High School station, the key station of the West Suburban Broadcasting Company, in Maywood, Illinois."

This sentence marked the beginning of the radio speech course at Proviso—a course conceived by student demand, by radio opportunities in this area, and by a need for an advanced course in speech; a course born through the combined labors of Manley W. Immel, head of the speech department, and myself, while the Curriculum Committee acted as a midwife.

Our set-up is neither elaborate nor entirely satisfactory, but we live in hope. We have a Fairchild Recorder and a double room with a one inch hole bored through the wall for wires. The amplifier serves as the receiving set while the microphone stands in the "studio"

(a storeroom, with no soundproofing, containing card tables, odd chairs, dramatic club properties, and an athletic horse). For a text we use Waldo Abbot's "A Handbook of Broadcasting." As a prerequisite to the course, students must have had public speaking, dramatics, or, in case of unusual students, the recommendation of their present English teacher. Students must be Juniors or Seniors. We charge a fee of fifty-five cents for recordings that become the property of the students at the end of the semester.

Without mentioning the aims and objectives of the course, I wish to present one phase of the course, a phase which consists of making recordings and building up a library of such recordings for various departments in the school.

The purpose is two-fold. In the first place, students get experience in all phases of radio production—writing, editing, casting, rehearsing, sound effects, music and recording, to mention but a few. In the second place, the uses of the recordings in various classes tends to make learning less painful. The recordings seem to glamorize learning.

What is the procedure? It varies. I may assign someone to dramatize a story or poem that is taught in the literature classes. The assignment might be to dramatize an author's life, a book, the life of a scientist, the story of an invention, the history of the state, the story behind a musical selection, the opportunities in a given vocation, or any other of hundreds of things. More often the students select their own problems and work them out. At times we have recorded scripts from the Office of Education at Washington, D. C. Sometimes we are asked to prepare something for a department. Such was the case last spring when the Sophomore Boys' Counselor asked us to prepare a recording that would bring out the false claims of advertisers and would teach his boys to think twice before buying. The problem was chosen by one of the girls, who, after a few weeks research, writing, casting, and rehearsing, recorded the results and presented it to the counselor. This recording now has a permanent place in his guidance program. Regardless of the procedure used, one can readily see that the material is limitless.

What are the results of such a phase in our radio classes? It is impossible to give a full answer to this question, as we are little more than under way. But from observations in the classroom and from the testimony of teachers who have used the recordings, the following results have been noted.

1. Radio students take a keener interest, since the program is to be permanent.
2. The quality of work of the radio students is better than that presented over the public address system only.
3. The radio students desire to present "perfect" programs, since the recordings show up their faults.
4. Students in classes that have used the recordings take more interest in their assignments.
5. These students seem to "get more out of" their lesson.
6. These same students want to try dramatizing something.

There are no tests, questionnaires, or scientific results of any kind to verify the above observations. Faith is placed in the judgment of the teacher. Plans are going forward, however, to test those classes using the recordings and those not using them in order to pacify those who inquire, "Are the results significant?"

---

# PUBLIC SPEAKING IN PROPAGANDA

HAROLD F. GRAVES

*The Pennsylvania State College*

TEACHERS and scholars whose main concern is public speaking have good reason to avoid the word *propaganda*. It has an unsavory reputation because for so many years it has been associated in popular thought with falsehood, trickery, and bad causes. No one can be blamed for not wanting to be pointed out as a "professor of propaganda." There is no ignoring the truth, however, that our world is filled with propaganda, that speech is an obviously important medium for its dissemination, and that "speech men" therefore need to know a good deal about it.

For our purposes we may define propaganda as *the organized, centrally directed, far-reaching manipulation of symbols to influence public opinion*.[1] In short, it is persuasion directed at a "public." A talk urging fraternity brothers to "go out for activities" is not propaganda, but one intended to stimulate the same fraternity members to vote Republican is. The first is concerned only with the immediate audience; the second really treats the immediate audience as part of

[1] Cf. Edward L. Bernays: *Propaganda* (Liveright, 1928); Leonard W. Doob: *Propaganda* (Holt, 1935); and Harold D. Lasswell and Dorothy Blumenstock: *World Revolutionary Propaganda* (Knopf, 1939).

a great public that must be actuated if the Republican Party is to go forward. No matter whether a particular audience includes a dozen persons or a million, the conscious propagandist always thinks of himself as one element in a campaign; and he thinks of his audience as one fraction of a public to be influenced.

A propaganda speech, heard by an audience, may later be published in the newspapers. A striking slogan from it may appear in headlines, phrases out of it may be repeated widely by word of mouth, and quotations may be used by other propagandists in the same cause. There we have the peculiar characteristic of propaganda speech: it is intended to spread well beyond its immediate audience. Most audiences (radio audiences generally excepted) are comparatively homogeneous groups made up of persons having common wants and attitudes; most "publics" include persons and groups whose wants and attitudes differ widely and often conflict. The ultimate aim of propaganda is to transform such a *public* into a *group* whose members think and feel alike at least towards the one proposition.

A propaganda campaign originates with a very few persons. Perhaps it is a few leaders of the Democratic National Committee, one or two members of City Council, the president of a corporation, or one element in a pressure group. It is generally these few persons who determine the objective—to get a bill through Congress, find support for a bond issue, prevent the unionization of a plant, or induce the President to recall our ambassador to Soviet Russia—and make the preliminary plans for influencing public opinion. Allies are soon enlisted. Later, if the campaign gets anywhere, thousands of men and women may join the movement—writing, talking, and working "independently" to spread the propaganda. All of us are frequent "volunteers" in such campaigns, sometimes quite unaware of the agency that originated the drive, but the best "volunteers" recognize at least vaguely the cooperative nature of their activities. They understand that they are working for a cause in which many forces are united.

Public speaking as a medium for propaganda has had less attention from professional propagandists—known in America as "public relations counsels"—than it may have deserved. Most people, in fact, have tended in the past to think of the role of public speaking in propaganda as a rather minor one. When we refer to World War propaganda, for example, we think principally of atrocity stories in the newspapers; articles or booklets by Mary Roberts Rinehart, Owen Wister, or noted historians; "Red, White, and Blue" booklets; "Loy-

alty Leaflets;" posters and billboards and periodical advertising. We recall the Four Minute Men as a prominent but perhaps not a major feature, and although we have been told that Woodrow Wilson's oratory "shortened the war by six months" we remember too that it was not his "speaking" which exerted all that influence, but the world-wide distribution of his printed speeches. George Creel, chief of American propaganda during the War, told how the job was done.[2] The speeches were put on the wireless at the moment of their delivery and within twenty-four hours were "in every language in every country in the world." They appeared first in the newspapers, later in circular form for distribution by the millions. They even broke through the German censorship—dropped by airplane, shot by rifle grenade or rockets, sent over the lines in small balloons. When the German troops marched into Russian towns they found walls plastered with Wilson's Fourteen Points printed in German. The Wilson influence upon world opinion, then, was due not to the direct effect upon his listeners but to the impression his messages made upon readers—and of course the word-of-mouth repetition that reading them encouraged.

Public Relations Counsel Bernays[3] said a little more than a decade ago that the lecture had become "only a symbol" so far as the propagandist was concerned. Its importance, he said, was in its possible news value. Like publicity men generally, he viewed public speakers as tools to use when he needed an excuse to get his message into the newspapers.

But radio has had two important effects upon the relationship of public speaking to propaganda: first, it has forced public relations men to recognize the *direct* influence of public speaking because it provided an immediate audience that is certainly comparable with any the newspapers can reach; secondly, it forced public speakers to learn something about the nature of propaganda, since the radio audience, like the propagandist's public, is large and heterogeneous.

Radio has provided a new outlet for a great deal of conventional public speaking—unconcealed propaganda. There is propaganda in the Town Meeting programs, during political campaigns, and whenever controversial questions of national importance arise. Neverthe-

[2] *How We Advertised America* (Harper), 1920). The recent book, James R. Mock and Cedric Larson: *Words that Won the War* (Princeton, 1939), in general substantiates Creel's story.

[3] *Propaganda* (Liveright, 1928).

less radio in America has not been everything the greedy propagandist might wish. President Paley of the Columbia Broadcasting Company (whose policy is much like that of the other great chains) once declared it the "fixed policy" of his company not to "sell time for propaganda of any sort." When the company officials think a controversial question is of sufficient importance they divide time equally between rival propagandists and generally allot it without charge. That is perhaps one reason, though by no means the only one, why Mr. Cameron's talks on the Ford Hour never urge definite action, avoid mention of specific controversial questions, and often seem quite free of propaganda intent.[4] It explains largely why Father Coughlin found it necessary to rent his time from individual stations and create his own "chain," and again why an organization like the National Association of Manufacturers has at times depended upon the smaller stations for the "American Family Robinson" sketches and other propaganda of a more obvious kind.

The radio speaker, whether or not he reveals his purpose, cannot easily forget the heterogeneous nature of his audience, but the propaganda speaker facing a small and homogeneous audience is in some danger of ignoring the existence of a public, beyond his audience, that is not small and homogeneous. When he tells a Kiwanis Club why the Wagner Act should be revised he may forget the "public opinion" that he and his allies must ultimately influence if their aims are to be achieved. His audience adaptation may be superb; his public adaptation, or "propaganda sense," may be poor because he has lost sight of the "spreading" nature of propaganda. The speaker with propaganda sense understands the relationship of each appeal —speech, conversation, editorial, news story—to the whole campaign. Mr. Roosevelt, it is fair to say, has propaganda sense. In a fireside chat to an audience of twelve million people he realizes that another thirty million or so, constituting the rest of his public, will fail to hear him. Now he prepares his speeches with some thought to those who will read or hear about his remarks at second hand. He knows that what he says will spread. He wants it to spread.

We know that every skillful campaigner, whether he uses the radio or not, can put men to work for him. Hence the propaganda speaker is more than an *audience* or *group* speaker; he is a *public* speaker in the fullest sense.

[4] Cf. Thomas S. Green, Jr., "Mr. Cameron and the Ford Hour," *Public Opinion Quarterly*, October, 1939.

But even if it is clear that the propaganda speaker's problem is somewhat different from that of the "simple persuader," how does that affect his techniques? Surely the general principles of persuasion apply to propaganda. If a speaker's audience adaptation is poor, for example, he will fail to create enthusiasm in his hearers, and his hearers in turn will fail to carry the propaganda further. Even when the occasion for a speech has been created by a publicity man with the main intention of grabbing newspaper space, the speaker still has every reason for wanting the full support of his listeners. What more is there to it? Just this: beyond the enthusiasm of his hearers the propaganda speaker looks to the various ways in which what he says may spread: newspaper stories and headlines perhaps, or the distribution of printed copies of his speech, or effective quotation by colleagues, or at least repetition by his audience. Therefore he plans his speech to make spreading easy, effective, and helpful to the whole campaign:

He introduces elements to encourage repetition.

He makes his appeals consistent with the strategy of the whole campaign.

He is "effectively ambiguous."

Generally, if a speaker's words or ideas are to be widely repeated, his speech will have a comparatively simple central idea. Often too it will contain an effective slogan, a good analogy, a parable, or an anecdote. Lincoln's speeches afford numerous examples of quotable elements: his homely stories and analogies, vivid and easily remembered; his apt quotations ("a house divided against itself"); his original and striking phrases.

Woodrow Wilson, in spite of a rather literary style that appears at first glance to discourage repetition, was exceptionally effective in originating slogans that caught on. Sometimes the key words appeared as short sentences; more often they were phrases in sentences of fifty or more words. Two or three of these slogans were on every tongue during the last years of the World War:

". . . it must be a peace without victory."
"The world must be made safe for democracy."
". . . a war for democracy and human rights."
"This is a People's War."

Even his Fourteen Points, abstract and verbose as the wording may appear to us, provided the people of every war-conscious nation with an aim and a promise they could remember:

"Open covenants of peace, openly arrived at . . ."
". . . equality of trade conditions among all the nations . . ."
". . . national armaments will be reduced . . ."
For Russia: ". . . evacuation of all Russian territory . . . independent determination of her own political development."
For Italy: ". . . readjustment of the frontiers . . ."
For Austria-Hungary: ". . . freest opportunity of autonomous development."
For Poland: "An independent Polish state."

To the German people, too, he said, "We have no jealousy of German greatness . . . We do not wish to injure her or to block in any way her legitimate influence or power." The simplicity of Wilson's slogans and promises surely had something to do with his world influence.

Harding's "Return to Normalcy" was a remarkably successful slogan because it so pointedly expressed what most Americans in 1920 desired.

Franklin D. Roosevelt has been exceptionally fortunate with slogans and catchwords that originated with him. Apparently he has given more attention than most political leaders to the use of quotable items in his speeches. In 1932 he promised aid to "the *forgotten man* at the bottom of the economic pyramid," and then called the term to mind again and again by references to those who had been "forgotten." In his Acceptance Speech at Chicago that year he pledged "a *new deal* for the American people" and throughout the campaign reiterated his promise of a "new deal" to farmers, workers, business men. Few slogans have had a more interesting history. In 1936 he produced fewer slogans that have been remembered perhaps, but in practically every speech can be found some term, phrase, or assertion that invites repetition; here are some of them:

"We have conquered fear."
". . . *economic royalists* carved new dynasties."
"Reform if you would preserve."
"This generation of Americans has a rendezvous with destiny."
"We took the middle road."
"We are around the corner."
"The only way to keep a government out of the red is to keep the people out of the red."
"We did not just spend money—we spent it for something."
"We have only just begun to fight."

Of course Mr. Hoover had his own slogans, but most of them have had an unfortunate history. To "abolish poverty" and have a "chicken in every pot" are worthy objectives, but in 1932 these slo-

gans, resurrected by the Democrats, had the effect of broken promises. Mr. Landon's speeches in 1936 were practically barren of phrases that people quoted, and Mr. Knox's "No insurance policy is safe" suffered from effective Democratic ridicule.

A good slogan, besides being short and stylistically impressive, must seem so true, so apt, so absolutely unanswerable that it discourages thought and argument. Opponents will not play fair with a slogan, as Mr. Hoover can testify. They will naturally take it out of context (slogans are intended to stand alone), they will misrepresent its original meaning and twist it for their own uses if they can. Every quotable element in a propaganda speech must be made proof against such attacks.

The propagandist has a responsibility to his colleagues. It is not enough that he avoid inconsistencies within his own speech. Like the debater on a three-man team, he must view the whole case, the whole campaign; he does not work alone. While he talks to a Socialist Women's Club one of his allies may be addressing the Rotary Club in a town five miles away. Later one of the Socialist women reports to her husband what she heard him say, the husband tells his barber, the barber tells the bank cashier, and the cashier tells a lawyer from the neighboring Rotary Club. If the two speeches are contradictory in either fact or spirit, they ultimately tend to cancel each other. Appeals in a propaganda speech, generally intended to spread, will likely spread whether the speaker wants them to or not. In the spreading process lies the danger of inconsistencies.

George Creel said that when he took charge of propaganda activities for the United States in the World War he found an "oratorial bedlam."[5] There were a dozen national speakers' bureaus and scores of state bureaus competing with each other. Worse than that, thousands of independent patriots—"Americanizers" he called them—were constantly making extreme statements that "left a trail of anger, irritation, and resentment." To eliminate competition and duplication, and especially to coordinate so far as possible the speaking activities of the campaign, the Creel Committee established a central Speaking Division. In that way it was possible to select the most able speakers, those who could be depended upon to work harmoniously with the Government, and to suggest to many speakers all over the

[5] The story of public speaking activities is told mainly in three chapters of *How We Advertised America*: Chap. VII, "Four Minute Men," Chap. XII, "Speaking Division," and Chap. XIV, "The 'Americanizers'." Cf. Mock and Larson, *Words that Won the War*.

country what should be said publicly. The Committee also directed the work of the Four Minute Men, numbering over 75,000 speakers. To guarantee so far as possible a consistent nation-wide campaign, each speaker was sent regular bulletins containing a "budget of material covering every phase of the question to be discussed" at a particular time, as well as two or three sample four-minute speeches on the topic.

The Republican campaign in 1936 was handicapped by the activities and assertions of some "allies"—especially the anti-Jewish, anti-Negro, and anti-union groups whose principal contribution was to counteract the efforts of the National Committee to win Jewish, Negro, and labor support. Every national political campaign uncovers strange bedfellows, but in 1936 the Democrats seem to have been more fortunate in their friends. Moreover Mr. Roosevelt went to great pains both in 1932 and in 1936 to reduce the consciousness of antagonism and prejudice among his potential followers. He reiterated many times that in America there is "a real community of interest," that "we are a people united." Often he emphasized the common interests of North and South, East and West; of farmers, workers, and business men. He asserted that "city dwellers can not be prosperous until the farmer is prosperous," and vice versa.

Even before the day of radio, propagandists were discovering how unsafe it is to say one thing in Nebraska and the opposite thing in Connecticut. Does that mean the propagandist can't lie? Hardly that. Lies work best, we know, when they concern events and conditions far away from the audience; falsehoods about Poland, Russia, Finland, and Norway stand a better chance than falsehoods about events and conditions in our own neighborhood. On the other hand, it is often easier to lie successfully to a small audience than to a large one; a salesman, for example, sometimes makes his prospect believe an untruth which the advertising manager would never dare circulate publicly. The wider the campaign, then, and the wider the subject, the more possibility there may be for introducing evidence (false evidence) from distant places, but also the more possibility there may be that false evidence will be discovered and exposed.

The more heterogeneous the public, the less likelihood there is of making specific programs and promises appealing. There are conflicting groups, each with definite wants and attitudes, to be united in support of one proposition. Some degree of generalizing, therefore—some ambiguity—is often necessary. The pleasant ambiguities ("plus symbols")—American, modern, civilized, democratic, com-

mon sense—are associated with the propagandist's own cause. The unpleasant ambiguities ("minus symbols")—alien, regimentation, dictatorship, crack-pot—are associated with the enemy. The generally accepted strategy seems to be to attack existing institutions in very specific terms and to defend proposed innovations in very ambiguous terms. Woodrow Wilson's speeches were invariably general and ambiguous (though perhaps his "promises" were not ambiguous enough in the light of history). Mr. Hoover was specific about "results" but seldom about programs and promises. Mr. Roosevelt, at least in his campaigns, has been specific only in attacking his opponents and in summarizing improved conditions for which his administration wants credit. His ambiguity was effective partly because he used terms that to many people hardly seemed like generalizations:

"Faith—in the soundness of Democracy in the midst of Dictatorships."

"The money we have used for the restoration of American agriculture has been an investment in the restoration of American industry."

"Our fight—yours and mine—is to keep our democracy safe by keeping it moving forward."

While it is easy enough to be ambiguous, it is less easy to make ambiguity appealing to all groups in a public. People are suspicious of "generalities" and "weasel words" when they recognize them as such. To be effective these ambiguities must seem fresh and new—not yet worn out by overuse. It is not likely, for example, that in our time men will rally again to "make the world safe for democracy." That is an ambiguous slogan now discredited. It may be questioned too whether the generalities of an earlier oratory—"the principles of Washington and Lincoln," or "the institutions for which our fathers fought and died"—are longer very useful. Generalities wear out.

Mr. Cameron's wide public makes ambiguity essential, particularly since he tries for various reasons to avoid obvious propaganda, and yet to most listeners his generalizations have the sound of simple truths:

"Honest business of itself drives out dishonest business."

"And because economic law is moral to the core, this is the structure and stability of business."

"The best that legislation ever does is to establish by law what forward-looking industry already had established in practice."[6]

Father Coughlin is for somewhat similar reasons the author of numerous ambiguities such as "the vested interests of wealth and in-

[6] Cf. Thomas S. Green, Jr., "Mr. Cameron and the Ford Hour," *Public Opinion Quarterly*, October, 1939.

tellect," and the interesting wedding of socialist and capitalist slogans in his "production for use at a profit."[7]

We must not be too ready ourselves to generalize about the requirements of effective propaganda speaking. Each campaign is in many respects different from every other. If the opposition is weak and inept, an "inconsistent" campaign will occasionally succeed. There are times too when a campaign based upon very specific plans and promises may win. The propaganda speaker, however—and that includes everyone who talks persuasively to any group about a controversial subject of community, state, national, or international significance—will plan his speech so that its message will spread, and will be safe to spread.

---

# A SEARCH FOR FACTS ON THE TEACHING OF PUBLIC SPEAKING, III

DONALD HAYWORTH

*Michigan State College*

THIS is the third of a series of four articles which offers some of the findings of a research covering fifteen months and employing from twenty to fifty-five people at a total cost of $53,000.00.[1] In the previous articles were descriptions of the fifty-two kinds of data collected, how these data were used in evaluating student performance, and how certain techniques of teaching were tested by such methods of evaluation. In the present article let us consider briefly the results of six investigations made in connection with this research.

[7] For analysis of Father Coughlin's methods see Raymond Gram Swing, *Forerunners of American Fascism*, (Messner, 1935), Chapter II, "Father Coughlin," and Institute for Propaganda Analysis, *The Fine Art of Propaganda*, edited by Alfred McClung Lee and Elizabeth Briant Lee (Harcourt, Brace, 1939).

[1] A more complete report of 233 pages with graphs and tables may be secured at a cost of $2.00 from R. L. Cortwright, Executive Secretary, National Association of Teachers of Speech, Wayne University, Detroit, Michigan.

*1. Effects of Classroom Instruction in Beginning Public Speaking upon Those Who are Especially Skilled at the Beginning of the Course as Contrasted with Those Who are Unusually Deficient.*

Many important questions depend on our knowing the effects of instruction upon students of varying abilities. Should the most skilled students omit the beginning course and be permitted to take advanced courses? Do these students make enough progress to justify the time spent? If we accept the principle that improvement justifies a passing mark, should we consider all students who pass the beginning course as being equally qualified for advanced courses?

Answers to such questions depend on finding the facts regarding the work of these two contrasting groups of students. The best way in which to find the two extreme groups was to look through their "Calculation of Improvement" cards, and select those students with the highest and lowest initial status. From 21 sections, involving 315 students, the twenty with the highest scores and the twenty with the lowest scores were picked out.

We found that even the best students were still able to make improvement. The improvement in fluency, for example, was a decrease of 1.84 breaks per minute from the beginning of the term, or an improvement of 28%. During the same period the unusually deficient students improved 5.82 from a beginning raw score of 15.64, or an improvement of 37%. It is apparent that both good and poor students, working along together, make considerable improvement. But, at the end of the term, the poor students still had 9.82 breaks per minute, or *3.26 more than the good students had at the beginning.* Several other phenomena show similar trends.

TABLE I

COMPARISON OF TWENTY STUDENTS ESPECIALLY SKILLED WITH TWENTY STUDENTS UNUSUALLY DEFICIENT AT BEGINNING OF COURSE

| | Average of Unusually Skilled Students at Beginning of Course | Improvement | Average of Unusually Deficient Students at Beginning of Course | Improvement |
|---|---|---|---|---|
| Breaks in fluency per minute (raw score) | 6.54 | 1.84 | 15.64 | 5.82 |
| Per cent of eye contact lost (raw score) | 3.41 | .72 | 40.62 | 32.48 |
| Breaks in eye contact per minute (raw score) | 1.66 | .37 | 8.69 | 4.11 |
| Meaningful gestures per minute (raw score) | 2.86 | 3.13 | .44 | 3.80 |

Therefore, we may conclude that speakers who are unusually skilled in the beginning continue to make considerable improvement relative to their initial status. Those who are unusually deficient make

slightly more rapid progress, but even at the end of a twelve-weeks term they are still considerably below the five-college term average. That is to say, the average fluency of all students in all five institutions from the beginning of the term to the end was 6.93 breaks in fluency per minute. Contrast this with the fact that at the *end of the term* our poor students were still making 9.82 breaks per minute. Yet all of these twenty students were passed. According to widely accepted principles of grading, they deserved to pass because they had made definite and obvious improvement. Here we can unmistakably and objectively see what so many have suspected, namely, that *equal treatment of unequal students will not develop equal results.* We can scarcely justify ourselves in setting up systems of prerequisites unless we set up objective standards of performance for admission to advanced courses.

The question for administrators is whether or not students deserve degrees unless they pass beyond the achievement of the average student at the beginning. The question for heads of speech departments is whether or not such students should be admitted to advanced courses with the assumption that problems of delivery have been met.

### *II. The Substitution of a Coached Memorized Speech for an Extempore Speech*

Speech instruction in America began with the use of memorized selections with which budding orators were accustomed to drill in the techniques of public speaking. The twentieth century brought a revolt from what soon came to be considered "old fashioned" elocution. Extempore speaking was taken as the only legitimate goal of speech instruction, and most instructors refused even to use memorized selections as classroom exercises.

But the twentieth century also brought a great interest in psychology, and psychologists point out that the speech process is built largely upon habit. They further point out that habits are formed to a great extent by repetition. Theoretically, then, since memorization may offer an excellent means of forming desirable speech habits, we are compelled to reconsider the now nearly discarded practice of memorization.

The present study was intended as an exploratory investigation. Two sections were used. They were taught by the same instructor, using exactly the same syllabus except for differences in using memorized selections for practice. In place of a short extempore speech the assignment in the experimental section was to memorize a selec-

tion of two minutes in length. About twenty cuttings were made of very vigorous speeches, ranging from student orations to "elocutionary" classics. Excerpts were made from winners of oratorical contests and from such speakers as Huey Long, Bryan ("Cross of Gold"), Burke ("Impeachment of Warren Hastings"), Thurston ("Plea for Cuba"), Curtis ("The Minute Man"), and Henry ("Freedom or Slavery"). Members of the class looked these selctions over and chose the ones they preferred. The selections were delivered in class. Several members were given individual coaching for a few moments before the class. Six were asked to come to the instructor's office for private coaching. In the end, all but one of the students used vigorous physical expression freely. The same memorized selection was later repeated, but with emphasis on vigorous vocal expression. Again it served as a substitute for an extempore speech.

In summary, it is seen that the control section provided for two short, extempore speeches as compared with the experimental section which provided for one memorized speech, which was later repeated.

One student professed lack of ability to memorize, but, after a little encouragement, he found that he succeeded. Except for this there was no unwillingness to memorize. Nor was the instructor aware of any dissatisfaction with the use of a memorized selection as an exercise.

The improvement of the control class throughout the term was +1.05,[2] and for the experimental section it was +1.37. This represents a slight advantage for the experimental section which used memorization. But merely by inspection we are safe in saying that .32 is not a real difference statistically. However, we may say that the results certainly justify further experimentation.

The attitude of the class toward the memorized speech is shown by their subjective reports. In checking the statement, "Toward improving my speech, I felt this assignment would accomplish—", the answers showed slightly more confidence in extempore speaking the first time the learned speech was used; but just the reverse when it was repeated.

Another statement to be checked was: "In comparison with my last talk I felt this on the whole was——." The answers to be checked

[2] The average improvement of 850 students was 0. For all practical purposes we may say that the scores ranged between —6.0 and +6.0, with about two-thirds of the cases falling between —2.5 and +2.5.

ranged between "Definitely not so good" and "Definitely better." Again the students showed less enthusiasm for the first time memorization was used, but the second time they showed considerably greater preference for memorization.

The average amounts of time spent in the two classes on the first memorized speech in the experimental section and the corresponding extempore speech in the control section were reported as:

TABLE II

*Forms and Extent of Preparation in Experimental and Control Sections on Memorization*

| Activities in preparation | Experimental section using memorization | Control section using extempore speaking |
|---|---|---|
| 1. Making an outline | 0 | 15 minutes |
| 2. Gathering subject matter | 0 | 28 minutes |
| 3. Memorizing | 108 minutes | 13 minutes |
| 4. Thinking over ideas and material | 0 minutes | 38 minutes |
| 5. Practicing aloud | 36 minutes | 18 minutes |
| Total | 144 minutes | 112 minutes |

It is interesting to observe that the students said they spent 108 minutes, as an average, in learning selections of approximately 270 words. The memorization was fairly adequate. Prompting was not allowed, and only one person was unable to finish his selection. This means, then, that students can be expected to memorize 150 words an hour. Undoubtedly the class using the same memorized selection twice did less work than did the control section which prepared two extempore speeches.

Before drawing a final conclusion we should observe that the technique of using the extempore method is not so likely to be defective as was the technique of using the memorization. Undoubtedly this research shows that we should reconsider the use of memorization as a habit forming device.

### *III. The Learning Curve in the Phenomena Studied*

For several decades students of educational psychology have studied the learning curve in the acquisition of skills and knowledge. There has, however, been no attempt of this kind in the field of speech, due, no doubt, to the fact that no satisfactory measurements have been developed. As soon as we found it possible to measure certain objective phenomena connected with public speaking, we decided to collect our data and to prepare graphs of progress which would enable us to formulate a learning curve for each of the phenomena studied.

Such learning curves should be helpful in planning instruction in

this subject. For example, if the curve does not begin rising at the beginning of instruction, the course of study should be long enough for the class to make significant improvement. This would, conceivably, differ in different subjects. In learning to use a typewriter the first two lessons might do a great deal of good even though formal instruction stopped at that point. Students with only two lessons might learn the principles of the touch system, and a fairly large percent might eventually, by their own efforts, be able to use a typewriter with considerable skill. Perhaps out of ten thousand who took between ten and twenty lessons there might be no greater percentage achieving skill than out of those who took only two lessons. But it is conceivable that those who took forty or more lessons would have a much higher percentage who actually became successful typists. It would be interesting to know how steeply the learning curve rises in speech ability, and at what point we can say that we have achieved a significant change over the initial status.

Moreover, a learning curve will enable us to study our techniques. Perhaps there are two ways of improving the curve. Perhaps we can decrease the length of certain plateaus, or perhaps we can reach certain levels more quickly.

The learning curves, as found in this study, have been taken from data secured in 33 sections enrolling a total of 522 students in classes at Albion College, Jackson Junior College and Michigan State College. The number of recitations in these classes ranged from 30 to 37.

A survey of the graphs reveals a surprisingly consistent plateau from about the 12th to the 24th lesson. It may be possible to draw certain conclusions, all of which are based on an assumption of not over 20 in the class:

1. Public speaking classes apparently begin making improvement from the very beginning.
2. A course of 12 to 15 lessons would reach the first plateau in the learning curve.
3. If a course is over 15 lessons it should be at least twenty-five or thirty lessons in length — how much longer we do not know. We need to run such an experiment over fifty or sixty recitations in order to find out whether or not there is another plateau later on.

*IV. Effect of High School Speech Courses on Students in College Speech*

This study is concerned with 56 students in beginning college classes in public speaking who had had high school speech as compared with 122 who had not. Seven phenomena, as gathered by the observers, were taken as a basis for the experiment.

The initial status of students with previous training was .05 whereas that of the students with no high school speech was —.32.[1] This should not be confused with the range of scores of improvement as presented in the preceding footnote. This means that at the beginning of the college course in speech the students who had previous training in high school ranked .87$\sigma$ above those without. This tends to indicate one of two things: either speech in high school is elected by students with superior ability, or the effect of instruction in high school courses is carried over into college. In either case, the superior ability of those who have taken high school speech should be recognized.

Students with previous training improved only .74$\sigma$ above the normal expectancy while the previously untrained group improved 1.01. This probably is a normal situation since it would naturally be expected that students with no speech training at all would show the greater advancement.

### *V. The Relation of Improvement in Public Speaking to "Personnel" Factors.*

Educators will have need in the future of knowing how they can diagnose the ability to learn. Colleges already have several means of selecting students—high school records, personal interviews and entrance examinations. Such selection has proved to be fairly satisfactory in efforts to predict academic achievement in college. However, while such means may be some measure of forecasting a student's ability to get passing grades in college, these devices do not measure his ability to learn. What good will it do a young person to stay in college unless the academic work he takes is educationally significant? Eventually, it may be safely predicted, educators will be seeking tests whereby they may discover the student's potential learning power.

With this in mind it was thought desirable to investigate the relations of eleven traits or abilities to improvement. In other words, if a person has an exceedingly small vocabulary is he handicapped in acquiring better habits in public speaking? The relations of the following eleven traits and abilities to improvement in public speaking were investigated.

Vocabulary—no relation.

Comprehension in reading—possibly, but probably not, a slight positive relation.

[1] The range of scores was from —7 to +7, with 67% of the cases between —2.9 and +2.9.

Psychological score—no relation.
Health adjustment—no relation.
Emotional adjustment—no relation.
Home adjustment—no relation.
Social adjustment—no relation.
Total Bell Inventory—no relation.
Knowledge of English usage—slight positive relation.
Speech background—no relation.
Age—24 students above 25 years of age showed a slightly greater average improvement.

*VI. The Relation of "Personnel" Factors to Initial Status.*

In contrast to the above, which has to do with improvement, let us now consider the relationships of such things as vocabulary and social adjustment to ability in public speaking. The measurement of ability in public speaking was accomplished by measuring phenomena which had previously been discovered to be related to effectiveness in public speaking.

1. Vocabulary—some positive relationship.
2. Comprehension in reading—no observable relationship.
3. Psychological score—slight positive relationship.
4. Health adjustment—no observable relationship.
5. Emotional adjustment—possibility that poor emotional adjustment makes for either very good or very poor speaking.
6. Home adjustment—no observable relation.
7. Social adjustment—positive relationship. (This tends to show that those who are best adjusted socially are most likely to be good speakers. Franklin H. Knower in a recent investigation has found the same conclusion.)
8. Total Bell Adjustment Inventory—no relation indicated, except that perhaps the extremes tend either to be very good or very poor in speaking ability.
9. Knowledge of English usage—a slight positive relationship.
10. Speech background (Knower Test)—a definite, positive relationship.
11. Age—no significant relationship.

The fourth and last of this series of articles, reporting the findings of the Cooperative Research, will appear in a later issue of this JOURNAL.

# A REVISED METHOD OF CASE ANALYSIS

GEORGE E. BROOKS

*Rhode Island State College*

WHILE it is true that as wide a collection of data as possible is necessary on any given topic or proposition, it is also true that the organization of those data often means the difference between logical reasoning and chaos. As a prerequisite to organization, the analysis of the situation and relevant subject matter has always been the concern of the methodical reasoner.

In order that we may be clear on our meaning of the term with which we are to deal, it may be well at the start to advance as a definition one commonly accepted in argumentation, such as:

> The process of finding the fundamental questions or the main issues inherent in the proposition, and of determining from these what points must be established, is known as the analysis of the proposition.[1]
>
> This process of resolving a proposition into its essential parts is sometimes called the analysis of the proposition.[2]

Both of these statements are simply ways of saying that it is necessary to construct a case in such a way that an examination of it ought to reveal clearly and distinctly the main divisions and the interrelations of the parts. The purpose of such an organization is indicated clearly in the statement:

> The principal object of all careful analysis of propositions is to discover the issue or issues . . . The issues are the questions on which the affirmative must answer yes and must sustain the answer or fail to establish the proposition. They are the necessarily and inherently vital points, elements, or subpropositions, upon the establishment of which depends the establishment of the proposition. They are not simply main points, or important points, or points on which there is a clash of opinion. They are those particular points on which there is a *vital* clash of opinion, points so vital that if the negative succeed in blocking the establishment of any one of them, the affirmative case fails . . .[3]

It would appear, therefore, that while issues are of great importance, not anything or everything may serve as such. In order to be adequate, the issues which result from the analysis of the case should be concerned with the arteries or vital organs of the case. Perhaps it would be nearer to the truth of the matter if we were to

[1] Charles Fritz, *The Method of Argument*, (1931), p. 49.

[2] William T. Foster, *Argumentation and Debating*, (1917), p. 19.

[3] J. M. O'Neill and R. L. Cortwright, *Debate and Oral Discussion*, (1931), pp. 65–66.

say that the analysis of the case is its heart, and the main issues are its arteries.

Since analysis and issues are of such great importance, the search for a method of locating them was started early and is still being continued at the present moment. For a long time the accepted method was that expressed in the following:

> These main issues are independent of the will or skill of any individual; they are to be discovered by thorough study of the question, not selected to suit either side . . . The discovery of the main issues is no . . . easy matter . . . As issues are points of controversy, they can be found only by placing the arguments held by one side against those held by the other side. Clearly, then, all the issues can be found only by thus contrasting all the arguments of both sides . . . The issues are there irrespective of any opponent, and if you find them all, you will not be surprised by any relevant argument your opponent may present. If you have omitted no important contention on either side, the clash of opinion thus revealed will indicate all the main issues.
>
> All the issues can be discovered only by a thorough study of both sides of the whole proposition in all its phases.[4]

It would appear from the foregoing method that extensive research on the two sides of a question, a comparison of both sides to ascertain the important contact points, and enough experience to permit one to know how to evaluate the importance of the argument would be necessary in order to arrive at the issues.

The obvious weakness of any such method of case analysis lies in the fact that a proposition of average dimensions would require considerable research and time to approximate the facts and factors involved, to say nothing of the variables that would require comparison. Moreover, the comparison of the points in common between the two sides would be such an uncertain process that one could never be positive he had found issues which those on the opposing side would agree to call vital or constant. Hence this method of case analysis was far from being an economical one, and even its accuracy, at any cost of time and effort, might be questioned.

It is therefore understandable why the search was continued for a method by which the analysis of a case could be obtained with a minimum of effort, a maximum of efficiency, and a reasonable hope that the whole case would not fall under a veil of confusion before the end objective was reached.

Warren Choate Shaw worked out a method of case analysis which had much to recommend it.[5] It was a schematic device by which an

[4] William T. Foster, *op. cit.* p. 17–19.

[5] Warren Choate Shaw, *The Art of Debate*, (1922), p. 181.

individual without an expert's skill could arrive at an x-ray of a case, that is, its analysis, without having to go through the long and often confusing process of investigation, comparison of both sides, identification of points in common between the sides, and discovery of the issues involved in the analysis of the case.

In brief, Shaw outlined some fifteen sequential steps which, if followed, would not only analyze the case for a proposition of policy but would also include every eventuality of both sides of the case. A simple test will show that Shaw's method provided a device dealing with the present system, the proposed plan of the Affirmative, and the Negative's substitute plan. And the method of analysis was comprehensive enough to take care of any eventuality in either side of the proof of the proposition.

Unfortunately, however, the method's virtue of anticipating every possible eventuality was its chief liability. Even a team of three speakers on a side could not hope to cover all fifteen phases of a case or even a majority of the fifteen, as a practical matter.

Because the method of case analysis emphasized by Shaw had so much to start with, it has been the interest of the present writer to try to find a simplification, modification, or abridgement of it that might permit of a more general, practical use.

The simplification which is now proposed has been made possible because of two things: first, the fact brought out by experience that the Negative side presents a substitute plan in only a minority of cases, and secondly, the fact that the modern approach to controversy through discussion has served to focus attention upon two easily recognized aspects of the situation, the Problem and the Solution. It would therefore seem that a possible abbreviation of Shaw's fifteen steps of analysis could easily be the following:

## A Method of Case Analysis for Propositions of Policy in Debate

The advantages of this method of analysis are:

1. The method is simple. The entire case is broken into the two aspects of Problem and Solution, the Problem consisting of Phases 1 and 2, and the Solution consisting of Phases 3 and 4.

2. It is practical. In the present type of debate, with only two speakers, the case can be divided in half, with the first speaker covering the Problem (Phases 1 and 2) and the second speaker responsible for the Solution (Phases 3 and 4).

3. It is comprehensive. The second speaker can anticipate and head off any Negative substitute plan at the point marked "Alternatives." Before going into the Affirmative solution, the second speaker can present a dilemma, tri-

lemma, etc. of the possible solutions for the Problem, and eliminate all but his own without the risk of being accused of "knocking down straw men."

4. It is compact. At most, there are only two major issues:
   A. Is there a Problem which should be solved?
   B. What is the Solution for that Problem?

The minor issues can be only four in number, corresponding to the steps in the analysis:

1. What present defects exist?
2. What causes them?
3. What is the best plan to propose?
4. Will it produce results?

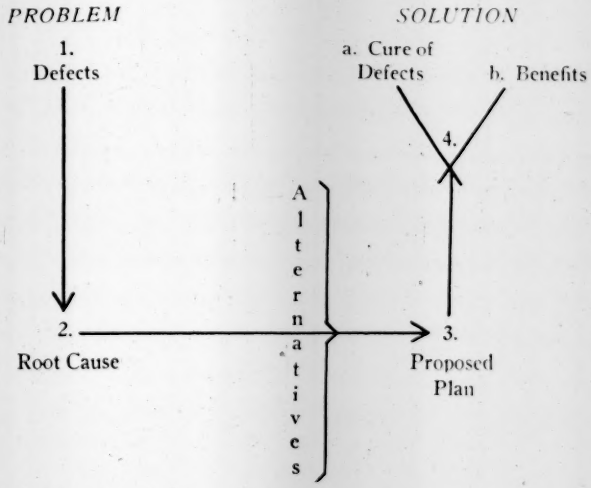
Thus the combination of the major and minor issues will be:

A. Is there a Problem which should be solved?
   1. What present defects exist?
   2. What causes them?

B. What is the Solution for that Problem?
   1. What is the best plan to propose?
   2. Will it produce results?

### A Method of Analysis for Discussion

I. Preliminaries (definitions, boundaries, scope, etc.)



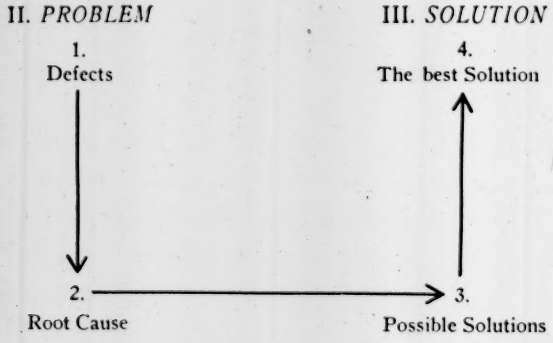

When it comes to the practical presentation of the case, with this Problem-Solution method it is clear that the Affirmative has the responsibility of showing that there is a Problem and there is a Solution. The Negative can deny that the Problem exists or that it is as critical as the Affirmative contends. Or the Negative can admit that a

Problem exists and contend that it has a better Solution than the Affirmative has.

Since Group Discussion is coming to the fore, it is more than ever necessary that a simple, clear, and accurate method of analyzing a case be available for people who have only a layman's interest in, and knowledge of, a question. Moreover, a simple approach is necessary in order that the audience, as well as the speakers, may know where the trend of the argument or discussion is and where it is going. One method that has been suggested for a discussion group to follow has been:

I. Definition of the Problem
II. Analysis of the Problem
  a. Effects and causes
  b. Consideration of Standards and Criteria by which the proposed solutions may be evaluated
III. Possible Solutions
IV. Tentative Conclusion
V. Suggestions for Putting Solution in Operation.[6]

It is the opinion of the present writer, based upon observation, that considerable confusion and lack of clarity result to both speakers and audience in the use of the foregoing method after progress has been made through Step I. It is almost impossible to lead the discussion along the path prescribed without the experience of retracing or overlapping one or more steps. It would therefore seem that a slight modification in the analysis this writer has proposed for Debate would be an improvement over the foregoing one for discussion and would assume the following form:




[6] James H. McBurney and Kenneth G. Hance, *The Principles and Methods of Discussion*, 1939, pp. 66, 67.

This latter method would give the Chairman and the speakers the following procedure:

I. Discuss the Preliminaries, such as needed definitions and agree upon the scope of the field to be covered.

II. Discuss the Problem
   a. The present defects (aspects)
   b. Their cause or causes

III. Discuss the Solution
   a. All possible Solutions
   b. The best (workable) solution

A translation of the method into working questions would be:

I. What preliminary agreements must we come to?

II. What is the Problem?
   a. What is wrong?
   b. What causes it?

III. What is the Solution?
   a. What can be done?
   b. What is the *best* thing to do?

With the preliminaries out of the way, the Chairman has only to guide the group and the audience over four simple, successive steps to produce a clear, progressive discussion with a beginning, a middle, and an end.

Thus a simple, workable method of case analysis can be found for propositions of policy—a method that can be kept in mind *before* people start out to discover the facts involved. This plan can be used with only a slight variation for both Debate and Discussion. And it is the belief of the present writer that such a method as here proposed is an improvement over the one originally cited, making for simplicity and clarity on the part of the hearers—to say nothing of the speakers themselves.

# AN EFFECTIVE DEBATE PROGRAM FOR HIGH SCHOOL

FREDERIC C. HARRINGTON

*Northern High School (Flint, Michigan)*

THE status of debate in the high school has not been definitely fixed. In some institutions it is an extra-curricular activity which is sometimes blessed with the aid of a faculty sponsor and sometimes left largely to the guidance of interested students. When there is a sponsor from the faculty, it may be a teacher trained in speech, or it may be an English, history, or economics instructor who has accepted the responsibility because it has been assigned by the administrator. There are more and more cases, however, in which debate has been taught as a part of a regular speech course by a trained instructor, and opportunity offered for the students to participate in interscholastic contests. It is on this basis that debate is to be considered.

Assuming that debate is being taught and an opportunity is being sought to provide practical experience for student speakers, the problem arises as to what course will most greatly benefit the greatest number without a prohibitive expense. The state high school debate leagues and forensic associations have done most in the way of providing a plan and an incentive for increased participation and systematic procedure for all schools of the state which wish to join their organizations. The Michigan High School Forensic Association, for example, provides for a series of four preliminary debates in which each participating school meets other nearby institutions twice on the affirmative side of the question and twice on the negative. During the season of 1938-39 any school winning three of the four contests was eligible to compete in the elimination series. The losing team in the latter series was automatically eliminated from further recognized contests.

The result of this system meant that the majority of the participating schools ended the season's program when their four debates were over, while a constantly decreasing number continued their program, with two teams meeting for the state championship. No school was compelled to restrict its program to that laid out by the Association, and few did. Practice debates with no official recognition were arranged by contending schools, but there was often the fear they would be matched in future contests and perhaps be handicapped (especially on the affirmative) when opponents had already heard the

case they were prepared to present. Although this should provide the basis of a much more spirited debate, the matter of winning the decision of the judges rose as a spectre to haunt the coach and debaters.

Following the example of the colleges, tournaments have been adopted as a plan to increase student participation. These vary in nature and purpose. In some cases they are open to all schools wishing to enter with the privilege of sending as many teams as they desired. Others are invitational meets with restricted participation both as to institutions and number of contestants. Some local leagues have determined their championships on this basis, while others are for the avowed purpose of giving students a chance to practice before entering league contests. Regardless of the purpose, in most cases a tournament has increased the opportunity for students to meet more students from other schools and to increase their own ability through the practice they receive.

These constitute the usual types of opportunity for students to debate. No attempt will be made in the following discussion to analyze the advantages of intra-mural contests or practice debates in class between teams from the same squad. Our problem was to increase the opportunity for interscholastic debating for the greatest number of students who had definitely expressed a desire for this particular type of speech training. The "squad" consisted of a class of twenty-five enrolled in a public speaking class which was provided with special emphasis upon debate technique and practice. The class was elective, but it was restricted to those who came into the senior high school specially recommended for this type of work by their junior high school teachers, or to those who had already showed particular aptitude in beginning courses in public speaking in the three year high school in which the plan was carried out.

The problem faced in this particular school may be stated briefly. A regular speaking class consisted of a select group (with few exceptions) of students who chose to secure this type of training, and a teacher who had received enough specialized training to carry on the work. A sufficient amount of money was also available to carry on what might be considered by many an extensive speech program.

Previous experience had resulted in winning one state championship in the Michigan high school league and being runners up on two other occasions during the ten years of the school's existence. Nine times the school's team was entered in the elimination contests and progressed to different levels of attainment. However, certain ques-

tions arose as to the desirability of all methods pursued in achieving these ends.

Records show that an attempt was made to expand the debating program to include participation of students other than the three or four who carried the burden of important decision contests. Tournaments were few and far between, but in each one most of the class was entered. Practice debates with nearby schools were scheduled, but the competition was uneven, and the supply of possible opponents was soon exhausted. This meant the curtailment of activity or an unreasonable expense to cover the cost of long distance travel. As the principal objective was the winning of debates in the state league, the longer trips were for the leading debaters. The constant practice maintained for these few resulted in a decided strain upon their natures as they endeavored to maintain the high standards in their other class work. The ordeal of one decisive contest after another, with the thorough preparatory work which preceded each one, told on the coach as well as the contestants. This was noticeable, not only in the school, but also in the homes of all concerned. All members of the squad worked diligently to accomplish all they could so that those three representing the school might have the advantage of their accomplishments. This meant a degree of individual attainment, but it also meant reinforcement for the leaders. And when a championship was attained or the team eliminated, all settled down with a great sigh of relief to become their own honest selves again, to debate any given subject with a reasonable amount of common sense and suitable material, admitting that there might be a modicum of truth in the statements of their opponents. Many of the smaller schools in which debating is an extra-curricular activity drop it entirely as soon as their team is eliminated from the state contests. While this is a decided loss, one must consider that perhaps the schools would have no debating at all if it were not for the forensic league in which they were enrolled.

Various plans have been devised to eliminate the contest strain of winning, to prevent the presentation of biased opinion as absolute truth, and to encourage the active thinking of the debaters in place of recitation of facts and quotation of authorities. Such proposals as those in which the outstanding debaters on both teams are chosen, or that in which representatives of the two schools divide their members so that classmates join forces with those of the opposing school in arguing the question, or in which an audience decision is given or none at all, all have merits. However, it seems we can maintain our

present system and eliminate many of its attendant evils with proper arrangement of the schedule. A panel discussion is not a debate, although it may serve admirably for other purposes. The purpose of a debate is to *convince* an audience, not merely to explain or to discuss, and so long as this is true a debate must be a contest between two opposing forces whether the results are manifest in the decision of an expert critic, a board of judges, or in the minds of the audience. The incentive to outwit your opponent, to refute his arguments, to deluge him with contradictory evidence must be a contest whether we wish to call it one or not, and the desire to excel in the performance is the desire to win. But it is *not* necessary that each debate be a harrowing experience twisting the nervous system of the contestants into knots from which they cannot extricate themselves for days following the contest.

The principal of the school and the coach both recognized many of the objections to "life and death" debating and resolved to eliminate them without sacrificing that valuable activity. Concentration upon one objective only, that of progress in the state league, was to be modified by introducing others. Training concentrated upon a few was to be spread over the whole group, and each, according to his ability, was to be given a chance to debate against other schools regardless of the outcome. The natural desire of the student to do his best in public was to take the place of pressure from the coach in the form of "pep talks" or "pointing," which sometimes made the student feel the honor of his school would fall if he failed to answer effectively every argument presented by his opponent. And an attempt was to be made to broaden the student's understanding of technique and the question by encouraging the development of his own critical ability quite unbiased by the result of the contest.

The first objective was achieved by participating in four groups of debate contests. These were the state league, all tournaments to which we could send teams, the organization of a local league, and debating almost any school in practice debates which would return a contest. In addition to these, demonstration debates were presented before local organizations in which speakers from the squad presented both sides of the question.

No particular emphasis was placed upon the state league contests, although some of the best debaters were chosen to participate, more as a reward for their accomplishment than as a desire to win. All but three members of the class were entered from time to time in tournaments sponsored by schools within a reasonable traveling distance.

The local league was established upon the framework already operating for athletic competition. The Saginaw Valley Association was to consist of a series of three tournaments for the first year with different member schools acting as host in order. Each tournament was to consist of two rounds of debates, one in the afternoon and one in the evening. Each contending school entered four teams of three speakers, with each team debating both afternoon and evening. As there were six class "A" schools in the league, it was possible to maintain a fairly high standard of work throughout. Instead of preparing one team of three contestants, it was necessary that twelve students be prepared. This made it almost impossible for a coach to do much "cramming" in preparation for the event and shifted the responsibility upon the individual debater, the coach acting merely as critic in a general way. The debaters making the best showing were chosen to participate in this series. At the end of the season awards were granted to the fourteen students who had represented the school in the Saginaw Valley league. This group also included the six who represented the school in the state league schedule.

An attempt was made to distribute opportunity. As a result some of the better debaters were not entered in certain tournaments outside the Valley, which gave those less adept their chance to uphold the honor of the school. Also, in the case of individual practice debates, an attempt was made to select a team in some way comparable to opponents they were to meet, whether at home or away from home. Each student was made to feel that desirable results were expected from him, that the responsibility of good debating devolved upon all alike and not solely upon the few whose experience and natural ability permitted them to excel.

An incentive to improve understanding and critical ability was provided in the form of a record sheet. This sheet was to become a part of the year's official record and contained, in addition to other needed information, a place for the students to express their own opinions on all phases of the contest. In some cases this was expertly done, while at other times only cursory remarks were used to fill in the space provided. Some students were able to determine the basis of a judge's decision in his remarks, and in some instances went a step further in pointing out an inconsistency in his remarks or an important omission of which he had been guilty. Contrary to early fears, this system did not develop any feeling of superiority on the part of the students; rather, it seemed to improve their understanding and serve as a motive for better work as the season progressed.

The record book showed other results which may be interesting. During the course of the season the students met teams from forty-six different schools and participated in a total of 108 interscholastic contests.

| *Opponents* | *Times Met* | *Opponents* | *Times Met* |
|---|---|---|---|
| Alma College | 1 | Lapeer | 2 |
| Ann Arbor | 1 | Linden | 4 |
| *Bay City** | 6 | Mt. Morris | 3 |
| Big Rapids | 1 | Marshall | 2 |
| Brown City | 6 | Michigan State College | 1 |
| Centerline | 1 | Millington | 2 |
| Coldwater | 2 | Monroe | 1 |
| Columbiaville | 1 | Muskegon | 1 |
| Dearborn | 1 | Otsego | 2 |
| East Detroit | 1 | *Owosso* | 5 |
| Detroit Cooley | 1 | Paw Paw | 1 |
| Detroit Mackenzie | 1 | *Pontiac* | 6 |
| Detroit Western | 1 | River Rouge | 2 |
| East Lansing | 1 | Rochester | 2 |
| Fenton | 1 | Roseville | 2 |
| *Flint Central* | 10 | Royal Oak | 2 |
| Flint Bendle | 1 | *Saginaw* | 4 |
| Grosse Point | 1 | Shepard | 1 |
| Howell | 2 | St. Louis | 1 |
| Ionia | 6 | Trenton | 1 |
| Jackson | 3 | Vassar | 1 |
| Lansing Eastern | 3 | Western State H. S. (Kal.) | 2 |
| Lansing St. Mary's | 6 | Ypsilanti | 2 |
| | | Total | 108 |

* Schools in italics belonged to Saginaw Valley Association.

Such a program for the year carried on as individual contests in home and home debates at which paid judges served would prove rather expensive for even a school which had a liberal allowance for this activity. More than half of these debates were tournament contests divided as follows:

| *Tournaments* | *Number of debates* |
|---|---|
| River Rouge | 8 |
| Alma College | 8 |
| Flint Central | 14 |
| *Flint Northern** | 8 |
| Jackson | 13 |
| East Lansing | 4 |
| *Owosso* | 8 |
| *Pontiac* | 8 |
| Total | 71 |

One of the most valuable items gleaned from the record book is the tabulation in individual student participation in the interscholastic contests. Announcement of the standings from time to time served as incentive to better work. Although all class members knew that a reasonable effort and average ability would result in at least one or two debates for them, they also knew that the better debaters would

increase their total participation according to ability. In this matter it is not pretended that the figures given actually represent ability or accomplishment, but they do represent the instructor's opinion in some degree.

| *Students* | *Debates* | *Students* | *Debates* |
|---|---|---|---|
| Anderson | 14 | Indianer | 8 |
| Barron | 20 | Levenson | 2 |
| Bryer | 7 | Lindsay | 20 |
| Didier | 30 | Knack | 5 |
| Cooke | 12 | McCrum | 29 |
| Elder | 2 | Mikelson | 21 |
| Fallon | 8 | Miller | 25 |
| Fisher | 24 | Moss | 9 |
| Herstrom | 0 | Pines | 11 |
| Hilleary | 3 | Sanford | 24 |
| Holzberg | 0 | Schaadt | 19 |
| Hourvitz | 0 | Tate | 28 |
| | | Zuehlke | 3 |

Analysis reveals that 36% of the class of twenty-five participated in twenty or more debates, while 52% of the class participated in ten or more. It would be unfair to the students to rank them in ability solely upon this chart of activity, and no attempt was made to do so. Other factors besides ability entered into their program. Most of the tournaments were held on a Saturday, and some of the students could not go out of town when they had been chosen to enter a contest. Attention will probably be directed to the three ciphers. One of these students was transferred to the debate class rather late in the semester and was not prepared to represent the school in a public performance. Another was put into the class without recommendation in order to complete his schedule and was not interested enough to do the work required. On the one occasion when he was scheduled to enter a tournament, he failed to appear. The third of this trio progressed rather slowly, and at the end of the first semester dropped the course.

Social contacts in debate differ from almost every kind of interscholastic activities. In athletic contests there is little or no opportunity for exchange of ideas or conversation of any kind. Contestants are pitted against each other in physical ability, and one can hardly classify the remarks of a catcher to a batter or a tackle to his opponent as conversation of a very high order, regardless of the high standard of sportsmanship which they may maintain. Even other forms of forensic contests such as oratory, declamation, or extempore speaking offer little chance for the speakers of opposing schools to become acquainted during the contest. But in debate there is a give and take of speaking and ideas that are a challenge to the

student to cultivate not only glibness of speech, but also the development of a personality that will aid his side and permit him to make an enviable impression upon his opponents and the audience before whom he speaks.

Evidence of attainment in this field was noted from time to time as experience increased the ease with which students talked with their opponents before and after a debate. In some cases where students were meeting for a second or third time, there was present an honest friendliness in their rivalry. The excellence of certain debaters from other schools became a reputation as experiences were circulated among the speakers of the home squad. The importance of a victory was occasionally minimized when classmates learned who the members of the opposing team were, and likewise, a victory over a team of good debaters from a strong school brought much praise from classmates who had been vanquished before. From the record book a table was compiled showing the number of social contacts made during the season. Many of these had no great influence upon the speakers besides the fact that there were so many more debaters they had met from other schools. Even so, students profited from the experience.

| | *Social Contacts* | | | | |
|---|---|---|---|---|---|
| *Students* | *Met Once* | *Met Twice* | *Met 3 Times* | *Met 4 Times* | *Total* |
| Anderson | 41 | 1 | | | 42 |
| Barron | 52 | 3 | | | 55 |
| Bryer | 18 | | | | 18 |
| Cooke | 33 | 2 | | | 35 |
| Didier | 67 | 4 | 4 | 1 | 76 |
| Elder | 6 | | | | 6 |
| Fallon | 20 | 3 | | | 23 |
| Fisher | 65 | 2 | | | 67 |
| Herstrom | 0 | | | | 0 |
| Hilleary | 8 | | | | 8 |
| Holzburg | 0 | | | | 0 |
| Hourvitz | 0 | | | | 0 |
| Indianer | 20 | 3 | | | 23 |
| Knack | 15 | | | | 15 |
| Levenson | 6 | | | | 6 |
| Lindsay | 56 | 4 | | | 60 |
| Mikelson | 56 | 4 | | | 60 |
| Miller | 70 | 5 | | | 75 |
| Moss | 27 | | | | 27 |
| McCrum | 75 | 6 | 2 | | 83 |
| Pines | 33 | | | | 33 |
| Sanford | 58 | 3 | | | 61 |
| Schaadt | 54 | 1 | | | 55 |
| Tate | 66 | 8 | 2 | | 76 |
| Zuehlke | 8 | | | | 8 |
| Totals | 854 | 49 | 8 | 1 | 8 |

What results can be observed after one year's trial of such a diversified plan? A number of answers can be definite; others must necessarily be vague until a satisfactory system of tabulating and measuring results can be devised. By spreading the attention over a number of objectives much of the nerve racking tension is modified to the point where it is not a serious menace to the student's present and future personality. By assuring all students a chance to participate in interscholastic debates they are more diligent in their work of research and presentation. This also develops a greater number of good debaters who can make a creditable appearance in public. More students are given a chance to increase the number of social contacts made outside the school through the increased number of tournaments that are being sponsored by more and more high schools. School administrators are more willing to provide funds for an activity that attempts to provide experience for an enlarging number of students instead of concentrating all efforts to the perfection of a few.

But what of the winning percentage in a school where such a plan operates? The answer is that they made a commendable showing. The school did not qualify for the state elimination series, but it did tie for second place in the Saginaw Valley league, being outdistanced only by the squad which produced the state championship team. They did earn the right to participate in the only exhibition debate of a tournament where teams with highest judges' ratings met after winning three debates, and this team of girls who were not considered as the "first" team won that debate for themselves. During the season there were a total of 76 decision debates, the home squad winning 44 and losing 32 for a winning percentage of .579. This is not a particularly impressive showing from that standpoint, but other advantages gained are considered worth the sacrifice. Results of this kind, if desired, should be more evident next year if it is true that we have more good debaters on the squad.

---

# HOW SHALL WE TEACH PRONUNCIATION?

RALPH G. NICHOLS
*University of Minnesota*

ACCEPTABLE pronunciation of the words of a language is probably best conceived as a social skill. If this skill is perfectly realized, individual deviations from the norm of the entire group must not be sufficient to call attention to themselves, and full comprehension of the norm itself by all individuals within the group

must be a goal well within the possibility of attainment. In the United States, with its heterogeneous population and regional standards of perfection, such completeness of skill is difficult of realization. Our problem is increased by the fact that past attempts to secure general usage of various "standard pronunciations" have not only failed of their purpose, but have aroused antagonism in some areas toward the whole idea of standardization.

Teachers of speech soon discover that pronunciation is an attribute of speaking whose improvement is a long-term task. They note extreme deviations from a desirable norm in the expression of their students, recognize that as teachers they ought to be doing something about it, and then proceed to search futilely—and sometimes even desperately—for a practical method of procedure. Even if considerable gain is made in terms of the classroom situation, the student is prone to revert to less desirable standards immediately the artificiality of the classroom is replaced by the informality of the corridor outside. The obvious difficulty lies in the fact that imitation is the all-predominating influence in the learning process. Although this influence, on the basis of the amount of time the student spends with the teacher each day, is largely beyond the teacher's control, the matter is not one to be lightly dismissed. It is hardly as simple as Brewer seems to make it when he writes:

> Slovenly pronunciation must be avoided, and may be corrected by cultivating the habit of accuracy.[1]

The "habit of accuracy" is, of course, to be formed through consulting a dictionary whenever one is in doubt over the pronunciation of a word. The evident weakness of the advice lies in its disregard of the imitative influence—an influence which we must somehow control and turn from its present retrogressive effect into a factor for constructive improvement.

Turning to the QUARTERLY JOURNAL OF SPEECH for concrete suggestion on how to effect this change is of little avail. Between 1920 and 1930 two articles dealing with pronunciation appeared, but neither was helpful in suggesting teaching technique.[2] Subsequent contributions by Krapp, Gray, Trueblood, Wise, Knott, M. Jones,

[1] J. M. Brewer, *Oral English* (New York: Ginn and Co., 1916), 57.

[2] W. P. Daggett, "Ugly Words," QUARTERLY JOURNAL OF SPEECH, 8:266–271.

C. K. Thomas, "Recent Discussions of Standardization in American Pronunciation," QUARTERLY JOURNAL OF SPEECH, 13:442–457.

Williamson, Wilson, and J. B. Jones include several clear analyses of American pronunciation and its shortcomings, but are curiously devoid of that which can be translated into specific procedure designed to improve our oral expression.[3] If the reader is a speech teacher, he begins to wonder if he must forever rely upon the negativistic policy of advising students to "consult a dictionary," when he knows all the time that this outworn admonition will never appreciably improve their oral language. From time to time an article has appeared in some other periodical, but its concern is usually with either the well-known regional differences of pronunciation in America, or the making of various alterations of the International Phonetic Alphabet.[4]

A review of textbooks treating the subject is just as disheartening. Those dealing entirely with pronunciation devote their attention to the formulation of speech sounds and the various systems of representing these sounds. Those devoting but a chapter or two to the subject are many in number, but are likewise of small practical aid.[5] One cannot but wonder why there is such a lack of *positive* suggestion

[3] George P. Krapp, "The Central Task in Teaching Speech," QUARTERLY JOURNAL OF SPEECH, 18:370–380.

G. W. Gray, "Sidelights on Pronunciation of English," QUARTERLY JOURNAL OF SPEECH, 18:546–560.

T. C. Trueblood, "Spoken English," QUARTERLY JOURNAL OF SPEECH, 19:513–521.

C. M. Wise, "Negro Dialect," QUARTERLY JOURNAL OF SPEECH, 19:522–528.

T. A. Knott, "How the Dictionary Determines What Pronunciation to Use," QUARTERLY JOURNAL OF SPEECH, 21:1–10.

Margaret E. Jones, "The Case for Standard English," QUARTERLY JOURNAL OF SPEECH, 22:449–454.

A. B. Williamson, "Speech and the Dominant Culture Pattern," QUARTERLY JOURNAL OF SPEECH, 22:533–544.

G. P. Wilson, "Standards of Correct Pronunciation," QUARTERLY JOURNAL OF SPEECH, 23:568–576.

Jean Brady Jones, "Objective Testing of Pronunciation at the College Level," QUARTERLY JOURNAL OF SPEECH, 24:62–65.

[4] Examples are:

R. J. Manner, "Common Sense in Pronunciation," *Atlantic Monthly*, August, 1913.

B. Mathews, "A Standard of Spoken English," *North American Review*, June, 1916.

[5] Two such texts contain interesting explanations of regional differences in American pronunciation. They are:

G. W. Gray and C. M. Wise, *The Bases of Speech* (New York. Harper and Brothers, 1934).

C. H. Woolbert and J. F. Smith, *Fundamentals of Speech*, Third Edition (New York. Harper and Brothers, 1934).

as to how acceptable pronunciation is either to be taught or acquired. An analysis of the usual textbook treatment is interesting, albeit a bit confusing.

The first step is almost invariably to explain the nature of pronunciation. Barnes, for instance, explains that this consists of the correct utterance and arrangement of the speech sounds, the use of proper syllabication, and the correct placement of accent.[6] The second step—designed to cure rather than prevent faults of utterance—is to declare that whenever one is unsure of the formation of a word, he should consult a good dictionary. At this point most writers either drop their consideration of the subject or add a lengthy discussion of the phonetic alphabet and the phonetic approach to the formulation of the speech sounds. A few add a discussion of ways and means of dealing with pathologic cases where either articulatory skill or hearing acuity is involved. Neither of these two ramifications is of much aid to the speech teacher, the former being too technical to teach in the average speech course, and the latter being possessed of specific rather than general value. Both are more negative than positive, and pre-suppose the appearance of pronunciation faults necessitating correction.

Along with the above-outlined discussion, some texts include word lists which the student is to pronounce over and over for practice. In pathologic cases these lists are probably of value; in normal cases, their use seems questionable. Recent theses studies at the State University of Iowa,[7] based on Thorndike's Word List,[8] show that the more remote the use of a word, the higher the percentage of error when it is used. Thus, if the lists are made up of words frequently used, the odds are overwhelming that they are already being pronounced correctly; if the lists contain words infrequently used, considerable time will be spent on words unlikely to be used in the future, and from which derived disciplinary training is negligible. In either case the foundation offered would seem too narrow a base to

[6] Harry G. Barnes, *Speech Handbook*, Sixth Edition (Iowa City, Iowa. Athens Press, 1938), 60–61.

[7] These theses are all concerned with the formation of pronunciation drills for college freshmen, and were submitted by Lucile Meredith, August, 1936; William S. Gould, August, 1936; Florence Bergh, August, 1937; Arlene O. Danielson, August, 1937; and Lois E. Henderson, June, 1938.

[8] Edward L. Thorndike, *A Teacher's Word Book of the Twenty Thousand Words Found Most Frequently and Widely in General Reading for Children and Young People*, Revised Edition (Teachers College, Columbia University, New York City: Bureau of Publications, 1932).

be of lasting benefit to the learner. A broader approach would certainly be desirable.

Although a review of textbook and periodical literature fails to reveal positive teaching techniques, we must avoid being consoled by opinions like that of Baldwin when he writes:

> True, everyone needs to be more careful of the words he writes than of those he speaks, that is expected.[9]

Not only the wholesomeness of such a statement is questionable; its truth is open to doubt. Moreover, that there is no necessity for giving up in despair is demonstrated by the fact that in the field of vocal music tremendous advances have already been made. In choral singing, because of variance in the characteristic frequency regions of the vowel sounds, particularly, there exists a distinct possibility of dissonance unless the voicing of these sounds is standardized. Perhaps it has been this factor which caused Ellis [10] and others to set up not only a standard of pronunciation for singers, but also a set of techniques for its acquirement.

Any attempt to answer the question "How shall we teach pronunciation?" brings one inescapable conclusion. If the matter is to be taught at all, from a positive approach, some kind of standard pronunciation must be made available for the teacher's use. Obviously, in light of the fact that three great regional speech areas exist and are generally recognized in this country (Eastern, Southern, and General American), and that the speech habits within any one area are unlikely ever to succumb generally to the impact of the habits from either neighboring area, our term "standard pronunciation" must somehow be modified to the extent that the expression of well-educated speakers from each region is accepted as a part of our general standard. Why not substitute the term "acceptable pronunciation" for "standard pronunciation" as one better befitting our needs?

This does not mean that the struggle to raise the cultural speech level in America is a hopeless task. Far from it. It merely means that to be practical our efforts must include the publication of a dictionary recognizing and approving the best pronunciation of each of our three speech areas, at the same time eliminating such extremes likely to be incomprehensible over the country at large. Thus too great a deviation from a norm of general usage would be avoided, and still an al-

[9] C. S. Baldwin, *Writing and Speaking* (New York: Longmans, Green and Co., 1922), 37.

[10] A. J. Ellis, *Pronunciation for Singers* (London: J. Curwen and Sons Ltd.)

lowance would be made for considerable variation through regional differences. The order of preference might conceivably become a headache to lexicographers, but impartiality ought to be possible if the work were carefully done. That our desired dictionary is not beyond hope of publication is evidenced by the fact that apparently the task has already been begun ;[11] it is only to be hoped that the work will simplify our language by combining some of our speech sounds with others closely related, even while retaining a number extensive enough to permit expression of various needed shades of meaning.

Assuming that "acceptable pronunciation" is a goal that can and will be established, we are still faced with the question of how the speech teacher is to proceed toward its attainment. Fortunately, one great factor is already at work in the favored direction—the radio. This great leavener of extremes and intersectional differences has already arrived at approximately the suggested degree of standardization in so far as its national hookup announcers are concerned. Here is an agent potentially strong enough to serve as a basic standard for *imitation*—the influence hitherto referred to as the predominant factor in the learning process. Undeniably, many weaknesses exist at present. Too often the good effect of the careful and polished expression of speakers on nation-wide hook-ups is reversed by the atrocious language of allegedly well-educated speakers on smaller broadcasts. One local news commentator recently misplaced the accent so badly in thirty-seven words used during an eight-minute broadcast, that no justification was possible on an intersectional or any other basis. Too few of the serious commercial appeals to which we listen are delivered with acceptable pronunciation. But the brighter aspect of the picture lies in the fact that any effort the teacher makes to capitalize upon the influence of the radio will at least be in the nature of a positive rather than a negative approach.

Of course, there are other factors whose influence should be coordinated with that of the radio. The movies, legitimate drama, the church, and other types of programs organized for public consumption must be urged to follow the lead of the radio. Before this end will be attained, however, pressure from somewhere must be applied upon these elements. It seems likely that if a reform is ever fully initiated, it will be because all school teachers—not teachers of speech, alone—have become fully awakened to the importance of the goal for which they strive. Teachers, alive to this responsibility, are capable

[11] See John S. Kenyon and Thomas A. Knott, "Problems in Editing an American Phonetic Dictionary," *American Speech*, October, 1936, 227–231.

of bringing intense pressure upon those responsible for public performances; the media at hand are discussion and action in state and district conventions, in local and national committee rooms, and in informal as well as official gatherings.

At that, the speech teacher in particular, has still another obligation — the obligation of motivating through classroom contact the continual private use of acceptable pronunciation by the individual students. It will help to have an increasing number of models toward which to point, and be able to capitalize upon imitation as a predominant influence in the learning process; but to come closer to reaching our goal, it may become necessary to spend considerable time in discussing openly and frankly the benefits of continued use of pronunciation acceptable the country over. As Margaret E. Jones puts it,

> It (Standard English) will 'take' only when those who are trained in the use *want* it.[12]

Somehow the student must be convinced that turning "suppose" into "spose," or "going to" into "gonna' "—the easy and convenient thing to do — does not lie along the path to easy social adjustment.

Throughout the entire matter the teacher will labor effectively only if he is confident that he is subserving worthwhile objectives thoroughly justified from the educational viewpoint. Perhaps the following objectives could be profitably urged in favor of the establishment of acceptable pronunciation:

1. It would simplify the teaching of pronunciation and decrease the percentage of faults occurring in this attribute of speech.
2. It would greatly facilitate vocabulary development.
3. It would make possible the introduction of correct habit formation in the study of language; i. e., the prevention rather than the cure of language faults.
4. It would remove those extremes of pronunciation which call attention to themselves and cause embarrassment to the individual.
5. It would give the speaker a language foundation upon which to proceed with confidence.
6. It would facilitate many types of communication.
7. It would tend to raise the general level of comprehension within the social group.
8. It would tend to raise the general plane of expression within the social group.
9. It would tend to increase the social integration of the state.
10. It would simplify for foreigners the learning of our spoken language.

If the common use of acceptable pronunciation seems too ambitious a goal, at least this phase if speech is wide open for development and

[12] *Op. cit.*, 454.

study. Teaching techniques are certainly needed; a liberalized dictionary, eliminating contradictions existent in editions now widely used, and recognizing regional differences appearing in the speech of well-educated men in each area, would be of real aid; and any elevation of the present plane of public expression would surely refine our general use of language.

---

# AN APPRAISAL OF THE TEACHING METHODS OF DALE CARNEGIE

WILLIAM A. D. MILLSON
*John Carroll University*

THE best public speaking in America today — and the best teaching — is found in the classes of the Dale Carnegie Institute. And the reason is this — they concentrate on teaching public speaking."

This assertion — startling to many of us — fell from the lips of Professor Ray K. Immel in his discussion of "Skill versus Theory" at the final General Session of the Association's Twenty-Third Annual Convention in Cleveland.[1] It represented his conclusion after a sabbatical year devoted to observation of the teaching of classes in speech, in various parts of this country.

It is the purpose of this article to examine analytically the basis of the Immel statement, to make an appraisal of the teaching techniques employed in classes of the Dale Carnegie Institute, and to determine if any are new and applicable in standard university courses in fundamentals. With a view to understanding the methods which have had such evident popular success, the writer has observed the teaching in Dale Carnegie classes over the period of a year and he has examined completely all records, materials, and statements of teaching philosophy on file at the national offices of the Dale Carnegie Courses Corporation, New York City.

Before entering upon such an examination of methods and materials, it did not seem probable that we might be able to transfer to the university classroom of undeveloped undergraduates the concepts and methods which are effective in teaching adults of higher age level.

The median age of a sample cross-section of the Dale Carnegie

[1] Ray K. Immel. "Skill versus Theory." General Session, Cleveland Play House, the Twenty-Third Annual Convention, of the National Association of Teachers of Speech, Cleveland, Ohio, December 30, 1938.

students in the fall of 1936 was thirty-six years, and in the spring of 1938 was thirty-two years. The median of educational distribution in the spring of 1938 was the level of completion of two years of high-school work: included in this distribution were 32% to 40% who were college graduates from a wide variety of colleges and universities such as Cornell, Harvard, Princeton, Michigan, Alabama, California, and others. Necessarily Dale Carnegie students have very decided pre-formed occupational characteristics; over 40% are drawn from the professional, executive, and managerial group; 38% are supervisors and salesmen; and the rest are workers, including part-time students, on the high school and college level. It should be said that there is now appearing a slight but appreciable tendency to draw less heavily upon the executive-managerial groups, and to increase enrollment from the supervisory and student working class. However, it is obvious that successful teaching with different types of students, at different levels of maturity and function, and with such difference in intensity of motivation, does not necessarily imply that the same methods would be successful with undergraduates; it does imply that this type of teaching might have value for the graduates of the university or college, once they have decided upon their vocational field.

In addition to the question suggested by the type of student enrolled, there is the problem of the planned college curriculum, with its restricted conditions and the necessity of considering the relation of courses in speech to those of other departments. Such an administrative problem does not exist for the Dale Carnegie Institute, so that it can, for example, establish a four-hour session each week, and begin its classes at the dinner hour.

Space limitations prevent more than a bare summary of the Dale Carnegie Course procedures. Underlying the externals of the Dale Carnegie courses — the sixteen weekly four-hour sessions, the two classes per evening, the weekly dinner meetings, the limitation of 40 students per course, the two minute time limit for all speeches, the printed booklet which describes in detail for the student each of the 32 class sessions, the three text books (*Public Speaking as Listeners Like It*, by R. C. Borden; *Public Speaking and Influencing Men in Business*, by Dale Carnegie; and *How to Win Friends and Influence People*, by Carnegie), the use of two graduate assistants as permanent directors and instructors of the first evening session, the revolving panel of trained instructors for the second evening session, the practice of making every class a speech contest decided

by the students with award of prizes, the large number of speeches per student (182) — underlying all this, there are certain basic concepts implicit in the emphasis of the instructors' criticisms and in the selection of text assignments and class exercises which should be considered for possible application in fundamental academic courses in Speech.

These basic concepts may be summarized as follows:

I. Speech education, speaking effectiveness, the speech learning process, and personality adjustment in social relations are determined by a common factor—the degree of social adaptation of the student to every personal situation, and by his emotional adjustment to individuals and to groups. Consequently, the chief operative cause of ineffective speaking is fear or other emotional lack of adjustment, as a *general* factor, and not merely specific speech factors specific to the speaker-audience situation.

II. Speaking ineffectiveness may have two special causes which must be controlled before proceeding to other speech training:

A. General emotional maladjustment—including personality integration, fear of the group, stage fright—pertaining to all social relations. Consequently, speech deficiencies due to fear or emotional maladjustment cannot be remedied by criticism which increases the emotional disorder.

B. Lack of sincere feeling for the subject matter of speeches, combined with lack of genuine personal preparation. Speaking on subjects on which the speaker has had no *personal* and *direct* experience is disastrous and insincere, resulting in an unnatural speaking situation and apparent speaking deficiencies which cannot be removed by criticism, directly until the preparatory factor has been eliminated.

III. Speech training should begin by developing confidence in the student while speaking to a group; this means:

A. There should be no adverse criticism for at least one-fourth of the first semester; and there should be many opportunities for "Successful" speaking experiences. "Successful" here means "Expressed approval" by the vote of students, the directors, and by the instructors. None of the speaking tasks should be so difficult that the student has a chance to fail to finish.

B. There should be constant encouragement in personal conference to overcome the initial detrimental emotional factors.

Criticism should be *positive*, i.e. commend the most desirable trait of each student while he is before the group. Criticism should be *indirect*, i.e. in comment on the approved trait of one student speaker, the instructor can indicate that some who spoke before lacked the desirable speech trait. This applies the principle that the student will not understand a criticism directed at him before a group, due to emotional factors which do not exist when he is sitting with others.

D. Criticism should be directed at the total impression, not specific deficiencies; each student should be encouraged to develop an individual

speaking personality, and not compelled to develop general proficiency. (See the recent[2] experimental studies by Dr. A. H. Monroe at Purdue University for data which tends to support this concept).

E. Speech exercises should not be used unless they bear on personality adjustment to the group; speech training is personality training.

F. No speech should be longer than two minutes, so that all have a chance to speak, and no student is burdened with a memory load, while attempting to control his emotions; further, the limitation restricts the field of organization within the bounds suggested by Borden. (This procedure has also received experimental support within the last two years.[3])

IV. Training in the speech situation is not enough: the customary anti-social attitudes toward daily associates must be changed. This is termed "human relations," the subject of one of the three class text-books, *How to Win Friends and Influence People*, and the basis of two class sessions of fifteen. The more human and decent we are in relation to others, the better speakers.

V. The proportion of the different phases of the course should be approximately as follows for the fifteen instruction sessions:

Voice and Delivery—3
Speech Organization—3
Psychology of Adjustment—7
Review—2

VI. Practice outside the classroom and interest in improvement can be stimulated by weekly and final systematic series of classroom competitive speech contests, decided by vote of the audience, accompanied by awards to the successful, so planned that during the course, each student will have received at least once this form of group recognition of his speaking competence. This is supplemented by systematic printed individual criticism blanks for direct criticism from each member of the class.

VII. Creation of the class into an audience, employing devices of applause, and on occasion heckling, as a teaching tool.

VIII. The most effective teaching is done by a panel or staff of teachers who have special aptitudes for teaching particular phases of the course material.

IX. Student impression of class-room dynamics is important to maintain interest; there is a rapid succession of 40 student speakers with two minute speeches, immediate direct criticism from the instructor to each speaker limited to 30 seconds, a maximum discussion of theory of ten minutes per two-hour class session; leading to variety and interest for the student; and alert dynamic teaching from the instructor.

X. Overcoming fear in the speech situation establishes a general self-confidence in all other relations; conversely, applying principles of speech in conversation will produce better public speaking; further, in addition to the four-hour class session, there should be a separate practice session in mid-week.

[2] Alan H. Monroe. "Measurement and Analysis of Audience Reaction—Studies in Attitude Changes." *Studies in Higher Education, XXXII.* Bulletin of Purdue University. Vol. XXXVII. (Dec. 1937)

[3] Donald Hayworth. Address on *$60,000 for Research in Speech.* Twenty-Third Annual Convention of the National Association, Cleveland, Dec. 30, 1938.

All of these basic concepts and procedures aim at the psychology of the student, sometimes termed emotional re-education or "group-psychotherapy." There is one other element in the Dale Carnegie method deserving serious consideration, i. e. the large number of different devices employed to stimulate speech activity by students during the course. Consider the following list of Carnegie methods of stimulation, not as separate items, but for the cumulative total effect over the period of fifteen weeks:

1. Regular weekly natural socialized speaking situation; 16 Dinner Sessions.
2. Regular conference and advice from graduate speech assistants and counselors, available at all thirty-two sessions.
3. Systematic weekly speech contests and awards at Instruction Sessions; seventeen major speaking contests of all types, and five special contests, the awards ranging from inexpensive inscribed mechanical pencils, much desired by students, to autographed books by Dale Carnegie, other than the texts.
4. Several types of criticism charts, covering twenty-six phases of each speech; for self-analysis of speaking and personality; for group-analysis of speaking effectiveness and personality impression; and for the director-analysis of speaking ability, handed to each student for home examination.
5. Immediate group reaction; applause to all speakers; in five special sessions—razzing, heckling, booing, imitation of defects, or other disturbances designed to break through the shell; printed individual criticism form-sheets from each member of the class and from the director.
6. Voice drill designed primarily for emotional responsiveness.
7. Horse-play; political campaign in costume for one session; and other socialized group play for individual release in other sessions.
8. Analysis of personality and social adjustment problems in group discussion, class speeches, director's and instructor's criticisms, and in personal conference with director and with trained psychologist or other expert.
9. Supervised weekly speech practice in addition to class sessions under the criticism and help of class director, a graduate speech assistant.
10. Detailed printed syllabus of thirty-two planned assignments and containing a discussion of their functions, with complete clarity as to procedure in the sessions designed for social and emotional adjustment (Dinner Sessions), as well as for the more formal "Instruction Sessions."

There are other methods of stimulation, but these are sufficient to indicate why the Dale Carnegie Institute courses have been so successful in stirring their students to an unusual amount of speaking activity and improvement in speaking during the progress of the course.

With reference to Professor Immel's assertion that effective speaking by students in Dale Carnegie classes is due primarily to training in speaking skill, and not to study of theory, it is my conclusion after this study that the improvement in speaking is primarily the result of two other factors:

A. The *complete* emphasis on emotional adjustment of the student both in the speaking situation, and in his daily associations.

B. The use of a large series of different devices to stimulate interest and actual practice in speaking, outside the classroom, and to apply newly formed emotional attitudes and habits.

My findings in this attempted appraisal of the Dale Carnegie teaching method are as follows:

1. Dale Carnegie courses are not academic courses in speech; his methods cannot be taught as such; nor, in the main, can they be transferred to the academic class; as such, many of his procedures and concepts do not conform to the function of a curriculum in a college of liberal arts.

2. These courses are intended for one semester students, only. They should not serve as a prerequisite, and should not receive academic credit if employed in a University extension course for adults. However, this is due to the writer's belief that none of the extension courses should offer such credit. The Carnegie speaking course should not be confused with his book (*How to Win Friends*...), and it has as much academic validity as many of the present university extension courses now offering credit to adults.

3. Carnegie courses are not classes in speech, relative to either skill or theory; they are courses primarily in emotional adjustment and personality integration, directly pertaining to the audience-speaker situation, but designed to produce by-products in other social situations. They seem to succeed in their chief objective, i.e. to make each student more effective and self-confident before an audience, within the limits of his existing capacities.

4. Academic courses may be able to adopt the Carnegie concept of a larger emphasis on emotional adjustment of students, by more positive emphasis in criticism, by different selection of speaking talks, exercises and assignments, and by the use of more devices to stimulate actual practice in speaking outside the classroom. Certainly, Elwood Murray has indicated the possibility of this approach through personality integration. However, in such adaptation to undergraduate classes, we must be careful that there be no actual academic loss, or severe dislocation of present teaching, or loss of departmental prestige within the college or university, if we are to preserve the values created with such difficulty within the last twenty years.

5. While it is doubtful that academic classes in speech could or should use the Carnegie text, *How to Win Friends and Influence People*, for two weeks, or four sessions, as Carnegie does, there may be value in teaching students similar concrete material, provided there is equal emphasis on the importance of absolute *sincerity in speaking*, and on the need for *genuine interest in other people*, such as Carnegie employs in his teaching. This book was used in mimeographed form in Carnegie classes many years before publication as a "best seller;" it seems to demonstrate that there is an interrelation between speaking effectiveness and other personal and social relations, so close and interdependent as to justify study in the fundamentals course.

6. Emphasis on the personal and emotional preparation of speech subjects drawn from the experience and life situation of the students seems to be effective; the use of nothing but *positive criticism* for the *first four weeks*, followed by *balanced criticism* from the instructor and in individual printed criticism

forms from class members seems to be useful and practicable. The two minute time limitation also seems to work, for all speeches.

7. My own observation and examination, the testimony of Professor Ray K. Immel to the effectiveness of the teaching and of the student speaking, and the twenty-seven years of experience of Carnegie all suggest that we should be familiar with the Carnegie methods, and test by trial any that are new before rejecting them through prejudice against commercialization, which we can all condemn.

Those recently published articles [4] which have rightly denounced commercialized courses in speech do not apply to Dale Carnegie classes. More frequently in these courses than in any other do you hear repeated emphasis on the absolute need of sincerity in speaking, and the absolute necessity of a genuine interest in other human beings. Consequently, after examining all the evidence, it is my judgment, that we can transfer to the college or university class in speech, the basic concepts and teaching methods of Dale Carnegie without academic loss.

As Immel implied, Dale Carnegie methods are successful enough with students to present a challenge to those of us in the academic field who are content with other methods in teaching of speech. And it is a challenge directed at more than our course method; it suggests that we have too long neglected the opportunity through speech to strengthen and develop the emotional life and attitudes of our students. It suggests that in our concentration on speech skills, we may often have harmed many of our emotionally handicapped. We have been so concerned with the *practical* side of speech — so eager to develop technical skill or artistic expression, so occupied with being "academic" and "cultural" — we may have overlooked its *social* significance and its possible meaning to the individual student in terms of social adaptation and emotional adjustment. Perhaps we have yet to discover that our students have emotions as well as brain, and voice and body.

[4] A. B. Williamson. "Social Standards in Public Speaking Instruction." QUARTERLY JOURNAL OF SPEECH, Vol. XXV, October, 1929, No. 3, pp. 371–377. (See also: *The Speaker*. Editorial, Vol. XXII, No. 4, May 1938, page 12).

# THE TEACHING OF SPEECH IN HIGH SCHOOL THROUGH EXAMPLES

JAMES M. RIDGWAY

*Lexington (Missouri) High School*

THE aims and objectives of the entire educational system are being scrutinized not only by educators, but also by the general public who wish to know if the children of the nation are being well served by the system. Interest is centered upon developing attitudes and abilities in the students that will stand them in good stead after they leave school. Teachers of speech are well aware of this trend and are reviewing their aims and objectives to see if they are giving the students maximum benefits.

Speech teachers are realizing that a course in public speaking should have not only the objective of developing efficient speakers, but also the objective of developing in the students the ability to evaluate and appreciate speeches.

To the writer the second objective seems in accord with modern educational ideals. After students are through with a speech course, there may be occasion for a few of them to make talks or speeches. Some pupils, no matter how hard the teacher has tried to make speakers of them, will not be able to go before an audience and make effective remarks. Some will not have the opportunity to make a speech after leaving the course. However, all of them will read speeches in newspapers and will listen to them at public meetings or over the radio. If, by virtue of once having been taught a plan of evaluation, they can analyze these speeches on the topics of the day, they will be able to discover the fallacies in the speech and will have greater appreciation of the artistry of the address.

In order that the pupils may be put on guard against swallowing whole everything which they read or hear, the teacher may use a systematic study and evaluation of examples. The following questions suggest themselves: What is the nature of the system to be used? Is the system applicable to the high school situation? What are the advantages and disadvantages of such a system? If it is used, how should it be introduced and applied?

The term "example," if left undefined, may be confusing. To the writer "example" means a speech made by some historical or contemporary figure, for instance, Lincoln's "Gettysburg Address," Thomas Huxley's "A Liberal Education and Where to Find It,"

one of Fosdick's sermons, or one of Roosevelt's fire-side chats. Any plan of teaching based on examples deals largely with speeches which have been accurately recorded. The system based on speech examples is a tool to be used in the critical analysis of a selection. The form of the plan is not an end in itself but is only a means to thorough understanding and evaluation of the example chosen for the study.

Since the plan of evaluation applies in the main to speech-making, it logically can be divided into three parts: the occasion for the speech, the speaker, and the speech itself. When an experienced speaker plans a speech, he seeks to make capital of the occasion. He tries to determine in advance the type of audience before which he is to appear and then strives to shape his remarks so that they will have their greatest appeal to that particular audience.

In studying the occasion, the student will be interested in the events giving rise to the speech and in the immediate occasion for the speech: the time, the place, and the special circumstances, including the size of room, the position of the speaker, and the previous and succeeding program. The student must know something about the audience. Is it there just to listen to the speech or must its members vote? Does the speaker wish to arouse emotions so as to gain action in the form of mob violence? The student should also know as much as possible about the members of the audience: their education, the amount of information they have on the question being discussed, their political leanings as being conservative, liberal, or radical and their function whether legal, political, religious, academic, or ceremonial.

When the student considers the speaker he wants to find out pertinent biographical facts: relevant characteristics such as personal appearance, bearing, voice, gesture, and psychological traits including intellectual habits, morals, and temperament. He should know the speaker's general reputation with the audience and the sources from which this reputation sprang.

In studying the speech itself the student should be concerned with the authenticity of the text; linguistic problems, such as differences in meaning of words from contemporary usage, allusions to persons, places and events; the purpose of the speech: to inform, to entertain, to impress, or to persuade; the brief of the speech; the structure of the speech including parts or divisions: introduction, central idea, discussion, and conclusion; proportion, including space or time devoted to each of the parts and space or time devoted to each of the main arguments; digressions; transitions; rhetorical

plans of the speech, expository and argumentative. The student will want to know what types of proof the speaker used and from what sources he drew his proofs. He will be interested in the effectiveness of the speaker's style, checking this by evidence of the attention the audience gave the speaker, applause, change in attitude or belief, or even direct action. The student will want to know the reason for the success or failure of the speech [1]

Interest grows with knowledge and understanding. The plan of evaluation can be used as a tool to discover just what a speaker (in some cases a classmate) has done. Instead of listening to or reading a speech, the student will be alert for types of proof. He will ask himself, "From what sources has the speaker drawn his proof? Did he quote a law or an authority? Does the proof appeal to my intellect or to my emotions? Do I like what is being said because it is well substantiated with proof or because I like the speaker and the way he delivers his speech?" The student will gain enjoyment from the speech by being able to identify the various devices of style such as parallelism, climax, and antithesis which are common to both oral and written style. Other devices of style are aimed to clarify and strike home the speaker's ideas. Among these are imagery, amplification, illustrations, and restatement. Such devices as rhetorical questions, imperatives, exclamations, direct address and hortatory expressions are found more often in oral than in written discourse. Other devices common to oral style are short sentences, use of first and second person pronouns, and strong verbs. The foregoing devices of style aid in achieving such general characteristics as personality, informality, and communicativeness. As he listens or reads, the student will reflect, "Is this speech logical, or is the speaker appealing only to my emotions and to my prejudices? Am I being captivated by fine words?"

There should be a carry-over to the speech student's own work. The plan of evaluation will probably indicate to the student new types of proof, techniques and devices. Take, for instance, such characteristics of style as direct address, strong verbs, and antithesis.

[1] The foregoing items can give but a notion as to the scope that a plan of evaluation may have. The items were selected from a detailed outline prepared by Dr. Wilbur E. Gilman for use in his classes in rhetorical criticism at the University of Missouri. The items selected are the most important to the study of an example and those most within the comprehension of high school students.

These items are infrequently met in high school speech efforts, but might be used more often if students were acquainted with them.

The use of such a plan of evaluation of speeches would do much to counteract the usual practice of trying to judge speeches by the criteria of written literary style.[2]

The effective use of a plan of evaluation demands that the speech be in permanent form. This requirement offers no great problem in the evaluation of work of people outside the class. A printed or manuscript copy may be used. If, however, the student wishes to apply a plan of evaluation to his own efforts, he may think, "I will have to write my speech so that I can see what I have said and really find out what rhetorical plans and devices of style I have used." The teacher should discourage the writing of speeches for this purpose, but she should be able to suggest methods by which students' speeches can be analyzed by the plan of evaluation.

The final point of discussion is, "If such a plan is used, how is it to be introduced and applied?" Any plan of evaluation, if it be given in an outline form, may look formidable to the high school student. If several pages of outline are given him without explanation, his first thought may be, "More work." It seems logical for the teacher to discuss the three major elements of the speech situation: the occasion, the speaker, and the speech, showing the implications of each. The scheme of evaluation, which really serves as a check list of items for which the student is to search, can then be distributed as an aid in understanding the ramifications of the occasion-speaker-speech relationship.

In presenting the plan of evaluation to the class, the terms used in the outline should be explained and good illustrations should be given. The section on the speech itself should receive special attention. Here, sources of proof and special devices of style should be stressed if the pupil is to gain the full benefit of information to be applied to his own efforts.

When the plan's terminology has been made clear, the class should begin work on applying it to a speech. The entire class should work on the same speech, for if the terms and use of the plan are still confused in the students' minds, this cooperative work will afford an opportunity for clarification.

The speech to be used in this cooperative work should be one

[2] This subject is fully treated in H. A. Wichelns' article, "The Literary Criticism of Oratory," in *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans*. N.Y., The Century Co., 1925, pp. 191–218.

made by a well known figure in American history. The primary advantage of such a selection is that all phases of the plan can be used. Students can do research on the historical setting of the speech and on the biography of the speaker. Here the students can apply information learned in American history courses and can become proficient in the use of the library and other aids to learning.

After this cooperative enterprise is completed, the students should attempt an individual analysis of a speech of their own choice. Since there will still be questions in the students' minds, part of the work, especially that concerning the speech itself, should be done in class where the teacher can give aid and advice. If time permits, the students should give oral reports on their findings.

The problem of written speeches for criticism and evaluation has been mentioned. It might be satisfactory, as a solution to this problem, to have the student write a speech under the assumption that it will be delivered and then have him or another member of the class criticize the speech in the light of the plan of evaluation. The speech should not be delivered, or if it were, it should be delivered extemporaneously.

To stress the evaluation of speeches in everyday affairs it might be well to have the students criticize some current speech as reported in a newspaper or in a magazine such as *Vital Speeches*. The primary job for the teacher is to establish the tool of the plan of evaluation firmly in the mind of the student. He will evaluate unconsciously if he knows and understands the plan. He will develop an attitude of healthy criticism.

This plan of evaluation, concerned fundamentally with the occasion, the speaker, and the speech, has a place in the high school speech course if the aim is to develop discriminating judgment along with the ability to speak. Mastery of the plan may lead not only to more appreciation of the works of others, more enjoyment and interest in speeches on the part of the students, but also to enrichment of the students' own speeches and a surer grasp of the techniques of persuasion. Finally, only a partial plan of presentation has been suggested. The teacher should make the introduction, explain the plan of evaluation, show how it should be applied through a class exercise, and then permit individual work with the plan, striving to build in the students a critical frame of mind that will stand them in good stead in post-school life.

# WILSON'S *RAPPORT* WITH HIS AUDIENCE

ROBERT T. OLIVER

*Bucknell University*

THERE must be a bond of sympathy uniting a great speaker and his audience. There ought to be a current of warm and cordial understanding which flows both ways. For genuine communication, the speaker and his auditors should become almost one unit. They may not always agree with him, but they should be stirred by his feelings, and he should respond quickly and accurately to theirs. This, I take it, is the general meaning of the term *rapport*. A speaker without *rapport* may be clear, fluent, intellectual — even convincing — but he cannot be great. To arouse his auditors, a bond of strong feeling must unite the speaker with them.

It would appear that Woodrow Wilson, surely one of America's great speakers, was singularly ill-equipped to fulfill this requirement for great oratory. He has been almost universally described as *solitary, aloof, cold, dictatorial;* the no-less-damning adjective *academic* has been freely applied to him. His biographers drive home and clinch their acceptance of this trait of his personality. "He was utterly deficient in gregarious instinct," said Kerney.[1] William Allen White observed that "No one ever stood upon the solid rock of confidence with Wilson, and scores of men got this first impression of the isolation of Wilson's soul." [2] "He was weak in the technique of managing and manipulating men," wrote Houston, and "with only a few men did he seem to be at real ease." [3] Joseph Tumulty wrote *finis* to his book on Wilson with the words from Ibsen: "The strongest man in the world is he who stands most alone." [4] Ray Stannard Baker stressed Wilson's lack of conventional political arts. his unwillingness to bend and beckon: "If the crowd was with him, well and good; if it was not, he would stand alone." [5]

Wilson himself recognized this aspect of his nature, and bitterly regretted it. Again and again Wilson recurred to it in his talks with

[1] James Kerney: *The Political Education of Woodrow Wilson*, 1926, p. 452.

[2] *Woodrow Wilson*, 1924, p. 274.

[3] David S. Houston, *Eight Years with Wilson's Cabinet*, 1926, vol. II, pp. 174, 176.

[4] *Woodrow Wilson as I Knew Him*, 1921, p. 511.

[5] *Woodrow Wilson, Life and Letters*, 1927–1939, vol. I, p. 107.

Tumulty. Once he referred to a popular article which described him as a cold, intellectual machine, and begged Tumulty to assure him that the description wasn't true.[6] During his college days he confessed, "I am naturally extremely reserved."[7] And years later, in the White House, he again confessed, in an interview with Ida Tarbell, "I rarely consult anybody."

He tried to trace this characteristic to its source. "On the one side there is the Irish in me," he told Tumulty, "quick, generous, impulsive, passionate, anxious always to help and to sympathize with those in distress.... Then, on the other side there is the Scotch—canny, tenacious, cold, and perhaps a little exclusive."[8] The Bobby Burns and Walter Scott type of Scotsmen might object to this analysis, but it was the best Wilson had to offer. A better, perhaps, might be found in his perennial ill-health, which made it necessary for him to lead for long periods the life of a partial recluse. The chronic illness which turned him from athletics to debate and parliamentary law in his youth, which several times sent him home from college, which frequently interrupted his later academic work, which sent him to the White House with a stomach pump and a quart can of head-ache tablets, and which subjected him to violent headaches day after day while the tremendous pressure of presidential duties weighed upon him—here, rather than in any fanciful influence of racial inheritance may well be found the cause of Wilson's apparent aloofness.

But whatever the cause, the general feeling of its existence was a great handicap in all of his public relations. Without meaning to, "He gave the impression by his brusqueness that he was conceited, arrogant, impatient; that he knew it all, and desired no information, or advice."[9] Tumulty speaks of the "prevalent idea" that "he has been uniformly headstrong, impatient of advice, his mind hermetically closed to counsel from others."[10] Wilson's admirers have had continually to defend him against such "misunderstandings" as this.[11]

Wilson's fifty-four years of intensive preparation for the duties of the presidency, his wide and scholarly study of American history

[6] Tumulty, *op. cit.*, p. 473. Cf. *ibid.*, pp. 292, 489.
[7] Baker, *op. cit.*, vol. I, p. 243. Cf. also, III, p. 157.
[8] Tumulty, *op. cit.*, p. 457.
[9] White, *op. cit.*, p. 289.
[10] *Op. cit.*, p. x.
[11] Cf. L. L. Knight, *Woodrow Wilson, The Dreamer and the Dream*, p. 33; Houston, *op. cit.*, vol. II, pp. 166 ff.; Tumulty and Baker, *op. cit.*, *passim.*

and the science of government, gave him many qualifications of a truly great executive. But there is little hint in all of his secluded study that he would be able to compass what John Stuart Mill's father, James, very aptly described as "... the skill and art of the orator—how everything important to his purpose was said at the exact moment when he had brought the minds of his audience into the state most fitted to receive it; how he made steal into their minds, gradually and by insinuation, thoughts which if expressed in a more direct manner would have roused their opposition."[12] Yet there is abundant evidence that somehow Wilson had managed to acquire just this power.

George Creel, master of World War propaganda, pays tribute to "The projectile force of the President's idealism." Ray Stannard Baker asserts that "he knew how to master his hearers," and elaborates, "He impressed men with a sense of power, certainty, leadership."[13] One of his students described him as "the most interesting and inspiring college lecturer I ever heard."[14] William Allen White, whose life of Wilson is prevailingly unfriendly, concedes that "His talent as a debater was his armor.... He was hypnotizing the world!"[15] Tumulty, describing the gubernatorial campaign, said, "His homely illustrations evoked expressions of delight, until it seemed as if this newcomer in the politics of our state had a better knowledge of the psychology of the ordinary crowd than the old stagers who had spent their lives in politics."[16] The Cleveland *Plain Dealer,* commenting on his first inaugural address expressed the general sentiment: "not since Lincoln has there been a president so wonderfully gifted in the art of expression."[17] Ray Stannard Baker testified more immediately to our point when he declared that it was Wilson's ability to speak "with that peculiar sense of direct contact with his hearers which was of the essence of Wilson's genius."[18] An unnamed observer of his gubernatorial campaign asserted, "He was the only orator I ever heard who could be confidential with a crowd."[19]

[12] John Stuart Mill, *Autobiography,* 1874, pp. 20–21.
[13] Baker, *op. cit.,* vol. I, pp. 302, 314.
[14] Baker, *op. cit.,* vol. I, p. 262.
[15] *Op. cit.,* p. 346.
[16] *Op. cit.,* p. 31.
[17] March 5, 1913; cited by Baker, *op. cit.,* vol. IV, p. 10.
[18] *Op. cit.,* vol. III, p. 79.
[19] Cited by Baker, *op. cit.,* vol. III, p. 102.

In the last great speech of his career, delivered at Pueblo, Colorado, the evening before his breakdown, Wilson produced "a great wave of emotion" in his audience. "I saw men sneak their handkerchiefs out of the pockets and wipe tears from their eyes," Tumulty recorded. "The President was like a great organist playing upon the heart emotions of the thousands of people who were held spell-bound by what he said."[20]

This, then, is the record: from his first days as a college lecturer to his last as a campaigner for a world ideal, Wilson was *like an organist playing upon the heart emotions.* Here was *rapport* indeed. How did he achieve it?

With all of the memoirs, speeches, published correspondence, biographies, and critiques, through which Wilson's career has unfolded and been explained, the amount of evidence bearing upon this question is tremendous. A sifting of such quantities as are at hand indicates that Wilson overcame the handicap of his innate aloofness and developed his great power to move audiences through the following six factors:

1. His own recognition of his difficulty, and determination to master it.
2. His early, intensive, and continued study of public speaking.
3. His practice of speaking extemporaneously.
4. His earnest sincerity.
5. His appreciation of the value of appealing to the emotions.
6. His use of specific "audience contact" devices.

In order not to make undue demands upon the space available, the evidence regarding the nature and importance of each of these factors will be only concisely indicated, rather than fully developed. Any reader who desires can follow up the leads provided, and complete the data for himself.

### I. *His Determination to Master the Difficulty*

Wilson's keen awareness of his own tendency to shrink from public contacts has been set forth in the preceding pages. It recurs again and again in the pages written about him by Tumulty and Baker, two of the men who knew him best. Wilson summarized the situation very neatly when he declared, upon going to Washington, "We are private people."[21] Whether or not the typical orator is an extrovert, surely the typical politician is. And assuredly Wilson was not. When he entered upon the governorship of New Jersey, his whole legislative program was endangered because it appeared

[20] *Op. cit.*, p. 449.

[21] Baker, *op. cit.*, vol. IV, p. 463.

to the legislators that he "was too much a professor and doctrinaire; that he was lacking in good fellowship and companionship"; that "there was a coldness and an austerity about him."[22] But when Tumulty made clear to him wherein the difficulty lay, Wilson was determined to do something about it. He bestirred himself out of his shell, gave a hilarious party for the legislators, and, before the evening was out, he was dancing the Virginia Reel with them![23] It was in this spirit that he faced his temperamental problem all through his life. Many a time it led him into dire difficulties. Many a time it crippled the effectiveness of his speech.[24] But always he was ready to face the facts of the matter frankly and to try to remedy them. This ambition was the basis of his salvation as a speaker.[25] It drove him on to making the reformation of his personality which campaign speaking demanded.

## II. *His Study of Public Speaking*

Wilson's mastery of speech was far from being accidental. As a mere child he commenced, under his father's guidance, a study of Webster's orations. As a boy he turned a baseball team into a debating society, and he continued to found more debate clubs at Princeton and Wesleyan in the years to come. He made himself into a lifelong disciple of Burke, so that he "must often unconsciously have been quoting" from him, and he felt scarcely less admiration for Gladstone, Bright, Webster, and Lincoln. His "intellectual awakening" dated from his finding and reading an article on "The Orator" in the prosy *Gentleman's Magazine,* while he was a student at Princeton, and he immediately began to urge upon his schoolmates the fact that oratory was of more value to them than anything else they could study. He practiced declaiming orations in the woods about Princeton, and, on week days, in the auditorium of his father's church. He became an active member of the undergraduate Whig Society, where he worked hard and managed to win most of his debates. He founded a new debating club to give wider scope for practice, and formed a "solemn compact" with a classmate "that we would drill ourselves in all the arts of persuasion, but especially in

[22] Tumulty, *op. cit.,* p. 74–75.

[23] In apologetic explanation, Wilson wrote to a friend, "This is what it costs me to be a leader!" Baker, *op. cit.,* vol. III, p. 146.

[24] For examples, *cf.* White, *op. cit.,* pp. 279, 287–288, 339–340.

[25] He wrote to his wife, during a lecture tour in Colorado, in 1894, that he was "hungry—too hungry—for reputation and influence." Baker, *Princeton,* p. 72.

oratory." His first published articles, in the *Nassau Magazine,* were on orators and oratory. He gloated over the removal (by death) of Disraeli, chief opponent of his beloved Gladstone. His first scholarly study was an attack upon the committee system of Congress, which largely replaced open debate on pending legislation. His letters to his fiancée were filled with praise of oratory. At Wesleyan, where he taught political science, he practically added the duties of a public speaking teacher, and founded an active debating club. These are only a few highlights in the long and intensive study of public speaking to which Wilson devoted himself. It is no wonder that Baker concluded, "Neither was his power as an orator in the great days of the Presidency any matter of mere chance."[26]

Nor is the motivation for this long study far to seek. He felt, as he wrote his fiancée, an "absolute joy in facing and conquering a hostile audience . . . or thawing out a cold one." He numbered himself among the "men who enjoy speaking as an intellectual exercise. That's the secret, undoubtedly, of what little success I have had as a speaker. I enjoy it because it sets my mind—all my faculties—aglow: and I suppose that this very excitement gives my manner an appearance of confidence and self-command which arrests the attention. However that may be, I *feel* a sort of transformation—and it's hard to go to sleep afterwards."[27]

The second important factor, then, in accounting for Wilson's success in establishing *rapport* with his audiences is that he worked at his task—not for weeks or months only, but literally for scores of years: for all his life. He schooled himself by study and practice so that his natural taciturnity was melted in the heat of the emotions generated in his speaking. Like many another man, he set himself afire by his speech. An audience stimulated in him a warmth and fervor which in individual contacts he did not often possess. This was one of the chief results of his devotion to the study of speech.

### III. *His Practice of Speaking Extemporaneously*

Another important element in Wilson's manner of achieving *rapport* was his habit of speaking extemporaneously. Seldom did he write out a speech to read it to an audience. When his campaign advisers urged upon him the importance of having advance copies of his speeches for the newspapers, Wilson retorted: "But it is not

[26] The entire first volume of Baker's monumental life of Wilson is peppered with accounts of his speech training.

[27] Baker, *op. cit.,* vol. I, p. 187.

my way. I cannot make speeches to a stenographer." When he did try, reports Baker, he refused to follow the written text in his delivery.[28] Colonel House was much irritated by the casualness of Wilson's speech preparation. "Sometime," the Colonel warned, "he will make a serious blunder."

But the extempore method was indeed Wilson's "way," and he handled it very well. Brigance has pointed out the extreme delicacy of the speech situation confronting Wilson when he made his memorial address over the bodies of the sailors killed at Vera Cruz.[29] Extreme tact was required to save himself from blame for their deaths, and to convert jingoism into honest patriotism. Yet, as House reveals, when Wilson got off the train in New York, he had "not prepared anything," and his whole preparation was accomplished as he rode from the station to the Navy Yard.[30]

One of Wilson's most widely read speeches is that on "The Bible and Progress," which he delivered in Denver, on May 7, 1911. It was completely extemporaneous. Wilson had agreed to make "a little address on the Bible," during the course of a campaign trip, in the church of his friend, Dr. J. H. Houghton. He felt that no preparation would be required. When he got to Denver he was amazed to be met at the station by a delegation of fifty citizens, and to learn that all of the churches in Denver were combining their services in the city auditorium to hear him. He tried to find some time for preparation, "since the subject was wholly outside of the field with which he was then chiefly concerned," but he was not allowed a moment by himself. He was alone for "only a moment" before he stepped out on the stage to confront an audience of 12,000. His friends persuaded Governor Safroth, his introducer, to "make a long speech," while they found stenographers to take down Wilson's words—and it was during the long introduction that Wilson's speech was prepared![31]

Of Wilson's speeches in the campaign of 1916, Tumulty avers, "They were delivered without much preparation and were purely extemporaneous in character."[32] As Wilson started out on his fight to save the League of Nations, in a whirlwind tour of the country in 1919, he lamented, "I am scheduled between now and the 28th of

[28] Baker, *op. cit.*, vol. III, p. 213.

[29] W. N. Brigance, *Classified Speech Models*, p. 344.

[30] Charles Seymour, editor, *Intimate Papers of Colonel House*, vol. I, p. 125.

[31] Baker, *op. cit.*, III, pp. 217–220.

[32] Tumulty, *op. cit.*, p. 216.

September to make in the neighborhood of a hundred speeches," yet, "I have not had a single minute to prepare."[33] On his similar tour to urge popular support for preparedness, in 1916, Wilson spoke entirely extemporaneously. As he told his Des Moines audience, "I am endeavoring as far as extemporaneous speech will permit to weigh every word that I say."[34]

This habit of Wilson's has obvious disadvantages. On several occasions, House's worst fears were justified, as Wilson "vitiated the effect of his most important utterances . . . by the use of phrases subject to misinterpretation."[35] In a less able man, this method would be constantly disastrous. But Wilson's tremendous intellectual capacities not only saved him from the dangers of his method, but enabled him to make his speeches in the best sense a collaboration between himself and his audiences. One of the most instructive lessons I know of in the field of audience adaptation may be learned from a careful study of the speeches on preparedness and on the League of Nations which Wilson delivered in 1916, and in 1919. On both occasions, he delivered the same essential ideas over and over again, each time most skillfully adapting them to the immediate interests and experiences of his auditors. Here, then, in his extemporaneous method, is the third source of Wilson's *rapport* with his audiences.

### IV. *His Earnest Sincerity*

Winans, after pointing out the frequency with which speakers have to talk on subjects which don't interest them, concludes: "The pretty notion that one should speak only when his soul is bursting with a message does not work out well in practice."[36] Wilson, however, had the great advantage that most of his speaking was to uphold causes for which he felt a deep and enthusiastic conviction. One of the most striking facts about Wilson was his absolute faith in himself and in his objectives—his certainty that the path he trod and along which he tried to lead the American people was the direct route to Nirvaña. In this spirit he proclaimed: "I have heard it said that it required courage to stand fast for the right. As I conceive it, it would require courage to do anything else. It would require courage to turn away from the shining path and plunge again into the dark-

[33] *Ibid.*, p. 439.

[34] Albert Shaw, editor, *The Messages and Papers of Woodrow Wilson*, vol. I, pp. 188–89.

[35] Seymour, *op. cit.*, vol. II, p. 299.

[36] James Albert Winans, *Speech-Making*, 1938, p. 220.

ness. Do you suppose it requires courage when you have once seen the light to follow it?"[37] It was this spirit which made his campaign speeches "naïve" in their "directness and sincerity."[38] It was "the personal magnetism of the man . . . so frank and so sincere" which converted "a beaten, sullen, spiritless body of delegates" into a body of fighting idealists, "lifted out of the selfish miasma of politics," and shouting in a frenzy of emotion, "Thank God, at last a leader has come!"[39]

Wilson has been frequently and often justly criticized for his almost fanatical devotion to his own ideal of the right—for what some have stigmatized as "the messianic delusion" which led him to see himself as the keystone of the arch of human hopes, ideals, and liberty. On his triumphal tours of Europe after the war, he did not realize to what extent the tremendous enthusiasm with which he was received represented simply the relief of the people at the lifting of the awful horrors which they had endured for four years. So greatly did his faith center in his own vision of the right that he eventually quarreled and parted with almost everyone of his close political associates. Even Tumulty and Colonel House were finally estranged. This is the unlovely obverse of Wilson's character.

But the reverse is more attractive. The faith in himself which led him to distrust his individual associates did not destroy his belief in the democratic credo. After the defeat of his cherished dream of taking the United States into the League of Nations, he could still tell Norman Davis, "In spite of all that has happened, I have not lost one iota of my great faith in the people. They may act too quickly or too slowly, but you can depend upon them ultimately; you can depend upon their search for the truth and for what is right . . ."[40] This concurrent faith in himself and in his audiences gave Wilson a sound basis for sincerity in his speaking. He had faith that what he represented was right, and he had faith that it was worthwhile to seek popular support for his ideals. He had none of that stultifying, deadening cynicism which conceives man in the mass as stupid and selfish. He was sure that with the flame of his own idealism he could set the hearts of men afire. And in the sincerity of that conviction lay the fourth source of his *rapport* with his audiences.

[37] Baker, *op. cit.*, vol. III, p. 148.
[38] *Ibid.*, p. 87.
[39] Tumulty, *op. cit.*, pp. 18–22.
[40] Baker, *op. cit.*, vol. III, pp. 173–174.

## V. *His Mastery of Emotional Speaking*

Wilson was often referred to during his years in the presidency as a cold, intellectual machine, wholly unemotional.[41] On the contrary, he was a man of "tumultuous emotions," and, in a letter to his first wife (August 29, 1902), he revealed his chief emotional problem: "I have to . . . guard my emotions from painful overflow."[42] He guarded them it may be, too well, so that the warm feelings of his heart were too closely hidden behind the mask of his face. But he seldom underestimated the importance of emotional appeals, and his success with his audiences depended upon a free use of them.

In one of his earliest writings, his essay on the Earl of Chatham (1878), he declared, "Passion is the pith of eloquence."[43] A much maturer work, his lecture on "The American College," he introduced with a similar recognition of the motive power of emotions: "We speak of this as an age in which mind is monarch," he said, "but I take it for granted that, if that is true, mind is one of those modern monarchs who reign but do not govern. As a matter of fact, the world is governed in every generation by a great House of Commons made up of the passions; and we can only be careful to see to it that the handsome passions are in the majority."

The emotional effect which his speeches often secured has been amply established by earlier citations in this paper. It is almost impossible to turn to a single speech by Wilson in which the appeal to "the handsome passions" is not strongly evident. A few samples will suffice to indicate his methods:

> We will not choose the path of submission and suffer the most sacred rights of our nation and our people to be ignored or violated.
>
> The right is more sacred than peace!
>
> These boys have shown us the way, and it is easier to walk on it because they have gone before and shown us how. May God grant to all of us that vision of patriotic service which here in solemnity and grief and pride is borne in upon our hearts and consciences!
>
> What you have to do with them (young men) is to take them up upon some visionary height and show them the map of the world as it is. Do not let them see their father's factory. Do not let them see their father's counting house. Let them see the great valleys teeming with laborious people. Let them see the great struggle of men in realms they never dreamed of. Let them see the great emotional power that is in the world, the great ambitions, the great hopes, the great fears. Give them some picture of mankind, and then their father's business and every other man's business will begin to fall into place.

[41] *Intimate Papers of Colonel House*, *op. cit.*, vol. II, p. 458; notes 1–11 inclusive, in this paper.

[42] Baker, *op. cit.*, vol. III, p. 160.

[43] Wilson, *College and State*, vol. I, p. 16.

That Wilson was wise in the free use he made of emotional appeals, there can be do doubt. From Aristotle down emotion has been recognized as "the pith of eloquence." So intellectual a cynic as La Rochefoucauld noted in his *Reflections* that "The passions are the only advocates which always persuade." The greatest of our contemporary psychologists agree with him fully. Says H. L. Hollingworth in an admirably phrased negative statement of this truism: "It is not quite true that the average man reasons scarcely at all."[44] Wilson's recognition of this truth, and his skill in profiting by it form one more strong link in the chain of *rapport* which bound him and his audiences closely together.

### VI. *His Use of "Audience Contact" Devices*

As has been indicated, Wilson gave careful thought to his study of speech technique. He was no bungling amateur; he knew all the tricks and devices. He was neither stagy and melodramatic as, on occasion, were Theodore Roosevelt and the senior La Follette; nor was he coldly matter-of-fact as was Calvin Coolidge. He could be friendly with his audiences without being sentimental; emotional without being maudlin; and he generally could be dignified without being academically reserved. Above all, he was a master of audience adaptation. The crowd "out front" was not simply an opportunity for him to disgorge mentally; it was a collection of individuals to whose specific interests and points of view he must bend every effort to appeal.

He was especially adept in his handling of hostile audiences, such as he met on his "preparedness" tour in 1916, and on his last trip in defense of the League. He always assumed a friendliness, whether it existed or not. "I know that you, at least, are with me," he would say in effect. The famous phrase, "you and I know" appeared in his speeches long before it was taken up by the second Roosevelt. His use of complimentary terms for his audience was just lavish enough to be sincere. He emphasized his own willingness to compromise and modify his views. He minimized the differences between the program he advocated and that his opponents clung to. He pictured himself as personally disinterested, but fighting for what the public really wanted. He insisted that if his cause seemed weak it was only because he lacked the forensic skill of his opponents. He identified himself with the boys in khaki: "we are all enlisted men."

[44] *The Psychology of the Audience*, p. 118.

He was a master in the use of humor, but to make certain that he never fumbled this important audience contact device, he used to test out his jokes on his family at home.

More important, even, was his care in avoiding some of the devices which his more unwary opponents frequently descended to use. Exaggerations and generalizations are as infrequent in his speeches as the nature of politics permits. For name-calling, although he had a tart tongue and a fiery temper, he had little use. Like a smart salesman, he chose to keep the attention of the public centered upon his own wares, rather than diverting it to those of his opponents. He knew well that every word, no matter how bungling, which he devoted to describing his own cause contributed to establishing it in the public mind; and that every word, no matter how true or how vigorous, which he used to denounce his foes contributed to making their position more prominent. To the extent that he forgot this rule in his last fight, his effectiveness as a speaker was reduced.

With all of the speech skill at his command, Wilson aimed straight at the establishment of audience *rapport*. His battle was not easy, for he had much in his own personality and in his academic training to counteract. The fact that he succeeded is a tribute to his tremendous will to become an effective speaker, and to the intelligence with which he devoted himself to a manifold attack upon the principal obstacle which stood between him and success.

---

# *DISPOSITIO* IN RICHARD HOOKER'S "LAWS OF ECCLESIASTICAL POLITY"

SAMUEL A. YODER

*Wheaton College*

WHEN Richard Hooker asked of Archbishop John Whitgift a respite from his duties at the Temple in order to accept a country living at Bosscombe, near Salisbury,[1] he was planning, once for all, to put an end to a particular religious controversy which had emerged within England and which was threatening her govern-

[1] Hooker's letter of request to the Archbishop is given in Izaak Walton, *The Life of Mr. Richard Hooker*, 1665, prefixed by John Keble to his edition of *The Works of Mr. Richard Hooker*, Oxford, 1874, re-edited by Church and Paget, 1888.

mental structure.[2] Thomas Cartwright[3] and his followers, wearied with awaiting the complete Reformation of the Church in England, had come to the conclusion that the fundamental trouble lay, not in her external forms and ceremonies, objectional and "popish" as they may have been, but in a governmental setup in which servile bishops strove to maintain the existing order so as to retain the sinecures which that order provided them.[4] The remedy, thought the Puritans, lay in effecting some kind of presbyterian frame of government, such as existed at Geneva, or even in Scotland.[5] Queen Elizabeth, along with her court and Archbishop Whitgift, on the other hand, felt a necessity of maintaining the episcopal form of government in order to maintain any kind of state-church and in order to avoid the anarchy, religious and political, which they observed only too clearly in the neighboring states of France and Scotland. The first and second *Admonitions* to Parliament in 1572[6] brought to the attention of the Court the seriousness of the agitation against the episcopal system; the ensuing controversy between Whitgift and Cartwright, as well

[2] That Queen Elizabeth regarded the agitation of the Disciplinarian Puritans as a threat to her power is very evident. See, for example, her comments in a letter to King James, in John Bruce, *Letters of Queen Elizabeth and King James VI of Scotland*, The Camden Society, 1849, pp. 63–64.

[3] For an excellent account of the man and his influence, see A. F. Scott Pearson, *Thomas Cartwright and Elizabethan Puritanism*, Cambridge, Eng., 1925, especially pp. 394–419. Thomas Fuller, *The Church of Britain*, 1655, Book IX, section iv, 19, calls Cartwright the "head" and Walter Travers the "neck ...of the presbyterian party."

[4] The Puritan attitude toward the bishops is well known, perhaps its most notorious expression being in the *Marprelate Tracts*. Milton's *Of Reformation*, though a half century later, is also a vicious attack upon the bishops for keeping back the progress of the Reformation in England.

[5] The best summary of the church government for which the Disciplinarians contended is found in: *A Directory of Church Government, anciently contended for, and, as far as times would suffer, practised by the first Non-conformists in the days of Queen Elizabeth, found in the Study of the most accomplished divine, Mr. Thomas Cartwright, after his decease* (1644). It is really an English translation of Walter Travers' *Book of Discipline*, published in Latin, 1586. See Daniel Neal, *History of the Puritans*, New York, 1863, II, 440 ff. for the English translation, and Francis Paget, *An Introduction to the Fifth Book of Hooker's Treatise of the Laws of Ecclesiastical Polity*, Oxford, 1907, pp. 296–312 for Walter Travers' Latin original.

[6] G. W. Prothero, *Select Statutes and Other Constitutional Documents Illustrative of the Reigns of Elizabeth and James I*, Oxford, 1913, pp. 198–200. John Strype in the *Life of Parker*, London, 1711, II, 110, says that the first *Admonition* was so popularly read that it was printed and reprinted "no less than four times" before the end of 1572.

as the covert yet well-organized Disciplinarian movement,[7] demonstrated the resources and at least semi-popular support of the opposition party. The Court, and Archbishop Whitgift particularly, realized that it was high time to give all the available rational support to a system which had for some time already been known as the "established" church.

Both the inclinations and training of Richard Hooker make him eligible for such a task;[8] his recent controversy with Walter Travers at the Temple furnished the necessary personal interest and motivation;[9] Archbishop Whitgift recognized the political value of anything which a conscientious man like Hooker might publish in support of the ecclesiastical establishment.[10] And so, in 1591, Hooker was permitted to retire to Bosscombe to devote all the energy and learning he had to a comprehensive investigation of and solution to that moot problem of the church-state relationship.

That the thesis which he undertook to investigate was considered to be of immediate practical consequence is in evidence from the start in the direct way in which he accuses his opponents of subversive ideas in government, and challenges them to re-examine their cause in the light of political developments in France, in Scotland, and especially in Muntzer, Germany.[11] The conservative Englishman of the sixteenth century, it appears, was quite as wary of the foreign *isms* of his day as is the modern American citizen; and to him contemporary issues were fraught with fully as much danger.

How did Hooker go about it to solve this immediate practical issue? It is the purpose of this paper to show that he used a method

[7] Scott Pearson, *op. cit.*, chapter v, especially pp. 258–62.

[8] Walton, *op. cit.*, gives a good account of Hooker's training. See also the material on Hooker in Thomas Fowler, *The History of Corpus Christi College*, Oxford, 1893.

[9] See Fuller, *op. cit.*, Book IX, section vii. The controversy can also be traced through a study of Walter Travers' "A Supplication made to the Council," and through Hooker's "Answer to the Supplication that Mr. Travers made to the Council," as well as in two of Hooker's sermons: "The Certainty and Perpetuity of Faith in the Elect" and "A Learned Discourse of Justification," all published in 1612–14. They appear in Keble's edition of *The Works*.

[10] Hooker's official connections are evident. See his dedicatory letter to Archbishop Whitgift at the opening of Book V of his *Of The Laws of Ecclesiastical Polity;* also Keble, *op. cit.*, I. vi. In 1601 Hooker's widow was summoned before the Privy Council to be examined concerning the missing manuscripts. See "Richard Hooker" in *DNB*.

[11] Hooker, *Laws*, "Preface," viii, 6–12 (In referring to Hooker's *Laws* this paper uses his own Book, chapter, and section numbers.)

fixed by conventional procedures, completely obvious to one familiar with Renaissance rhetorical theory. Generally speaking it is the method fixed by the common public disputation as it came to be modified by the rediscovery and influence of classical rhetoric, particularly the *Rhetoric* of Aristotle.

When Aristotle and his Renaissance interpreters insisted that *dispositio* in a speech was to be determined by logic, what they especially meant to say was that the materials of that speech were to be so arranged as to give its main contention the most possible force. Every item of the whole discourse was to be so placed as to bring every ounce of its force to bear upon the cutting edge of the main thesis, as comprised in the conclusion of a syllogism—the end was the main thing. Hence the first thing to do was to find the fundamental issue and to formulate a thesis embodying a fair statement of it. Now his thesis Hooker is careful to state both positively and negatively at the very outset:

> For the ecclesiastical laws of this land, we are led by great reason to observe them, and ye by no necessity bound to impugn them.[12]

Here it is—the end for which the whole treatise existed. How is it sustained?

In the first place, a considerable rhetorical machinery had evolved which, although considered a mere help in the framing of a treatise according to its inner logical necessity, actually came to act as a supplementary formal organizing agency, helping to determine the "logical" arrangement of material. Outstanding in this formal rhetorical method were the conventional divisions of a treatise into *exordium; narratio;* argument, consisting of *confirmatio* and *confutatio;* and *peroratio.*[13] Hooker we may be sure was thoroughly familiar with these divisions,[14] and they are everywhere evident in his work, both

[12] Hooker, *op. cit.*, "Preface," vii. 1.

[13] Material upon rhetorical school training in Tudor times seems fairly abundant, but not very well brought together. Of interest is Karl Wallace, "Rhetorical Exercises in Tudor Education," QUARTERLY JOURNAL OF SPEECH, XXII (1936), 28–51; also, see Foster Watson, *Curriculum and Text-Books of English Schools in the First Half of the Seventeenth Century*, Bibliographical Society, 1903, pp. 206–8, and A. Monroe Stowe, *English Grammar Schools in the Reign of Queen Elizabeth*, New York, 1908, p. 122, n. 124.

[14] We are fortunate at least in knowing that Hooker's instructor in rhetoric at college was the learned Puritan John Reynolds and that he lectured from Aristotle's *Rhetoric*. See Marvin T. Herrick, "The Early History of Aristotle's Rhetoric in England." *Philological Quarterly*, V (1926), 255–56. Hooker's debt to the *Rhetoric* is further attested by his actual quotations from it.

in the parts (such as books and chapters) and in the whole. The "Preface" to his work is an especially well-done and finished rhetorical specimen in this respect.[15] But in a consideration of the more essential logical *dispositio* these conventional rhetorical divisions are helpful primarily (especially when studied along with Hooker's own outline of his work as given in his "Preface," vii) in aiding us to analyze his method, to find, as it were, the joints where we must cut in order to dissect the logic of his argument. Thus it seems evident that Book I is, among other things, an *exordium* for the whole,[16] that Books II and III constitute a unit, in which are discussed and refuted the "general grounds and foundations of your cause," and that Books IV and V constitute another unit[17] in which he applies the general conclusions of the first unit to the particular question of the value of the Anglican Church forms and ceremonies— arguing that, though it is not modeled upon those of either Rome or Geneva, yet the Anglican order of service, in every detail, is based upon Scripture supplemented by logical, rational processes which regulate it unto the end of glorifying God, *the end for which it exists.* Thus the argument of the whole of the *Laws* can very readily be reduced to a single syllogism:

*Major premise*: Good laws are not taken explicitly out of Scripture only, but are based upon Scripture supplemented by those logical, rational processes which regulate the force and conduct of any particular kind unto that end for which it exists.

[15] Thus the *exŏrdium* constitutes the first chapter; *narrratio,* chapters ii to iv; *confirmatio,* chapters v–vii; *confutatio,* chapter viii; and *peroratio,* chapter ix.

[16] It fulfills the Aristotelian qualifications for an *exordium:* see Aristotle's *Rhetoric,* III, 14–16. But what is more, it begins, as Hooker begins a great many of the parts of the *Laws,* with an extended consideration of the key word in the thesis, viz., the word *law.* There was Aristotelian support for this. See *Rhetoric* III, 14.

[17] The evidence in Hooker's own outline, in his "Preface," vii, is not as reassuring here as we might hope for. But the obvious reason is that the "Preface," along with Books I to IV, was published in 1594 and that the publication of Book V, with all its painstaking consideration of minutiae, was postponed until 1597. Hence there is also the tendency to make Books I to IV a kind of unit, published together as they were. Yet Books IV and V are together concerned with the Anglican forms and ceremonies, and they are the only Books that are so concerned. The remaining three Books, had they been completed and published by Hooker, would seem to have constituted another unit on the question of a proper ecclesiastical frame of government. Hence any careful study of the whole scheme forces us to think of Books IV and V as together constituting Hooker's argument on ceremonies.

*Minor premise*: The Anglican order of service, in every detail, is based upon Scripture supplemented by logical, rational processes which regulate it into that end for which it exists—that of glorifying God.

*Conclusion*: *Ergo*, "the ecclesiastical laws of this land, we are led by great reason to observe them, and ye by no necessity bound to impugn them."

Let us follow this syllogistical arrangement of material one step further.

The two contentions represented in the major and the minor premises of the foregoing syllogism are in their turn sustained by sub-contentions which constitute the arguments of each of the four respective Books. Thus the major premise of the above syllogism is itself the conclusion of another subordinate one, the major premise of this subordinate one being the argument of Book I—that Scripture *and* reason supply the rule of all things—and its minor premise being the argument of Book II—that Scripture *and* reason supply the basis for a proper church polity. Similarly the minor premise of the above syllogism of the whole is the conclusion to another subordinate syllogism, the major premise of this subordinate one being the argument of Book IV—that the question of conformity to the ceremonial standards of Rome or of Geneva is irrelevant—and its minor premise being the argument of Book V—that each Anglican form, individually considered,[18] is edifying.

Perhaps we have followed this will-o-the-wisp far enough.[19] But

[18] Book V, with its consideration of minutiae, taxed Hooker's organizing genius to the utmost. While his effort to progress from the general to the specific is evident, yet one distinguishes seven approximately parallel sections. Three of these he anticipated in his "Preface" (published three years earlier), viz., the one on public prayer, chapters xxiii to xlix; the one on sacraments, chapters l to lxviii; and the one on the place of the ministry, chapters lxxvi to lxxxi. A study of his own outline of Book V along with a careful reading of his transitional passages indicates four more (exclusive of the exordium): chapters xi to xvii, on churches and church furniture; chapters xviii to xxii, on preaching and teaching; chapters lxix to lxxii, on festivals and fastings; and chapters lxxiii to lxxv, on the rites of marriage, birth, and death. In the light of this analysis the really logical step is not from the contention of Book IV to that of Book V, but from the contention of Book IV to that of any one of the seven sections of Book V. Hooker's constant effort to bring his material into a synthesis is very discernible in Book V, where the nature of the material made it very difficult. The syntheses are not always fortunately effected, but the effort is always there.

[19] It seems needless to add that the contentions of each of the various Books are further sustained by syllogistic arrangements.

the general scheme of things is very evident. The material is so arranged that the driving forces of each of the minor contentions join to lend force to the arguments of larger units, these in turn enforcing those of still larger units, and all eventually enforcing the one great contention of all: *that the ecclesiastical laws of this land should be obeyed.* One can perhaps best think of the whole array of theses and sub-theses as marshalled in some such form as are men in a cavalry, driving, with perfect co-ordination of all its parts, its wedged form into the most pregnable point in the enemy's defense.

But even such a conception of *dispositio* in Hooker's *Laws* does not do it justice. Each man in a cavalry is not a miniature cavalry in himself. Yet in Hooker's structure many of the ultimate units tend to be structural wholes; they are often *microcosms* within the *macrocosm* of the entire work. Chapter xlvi of Book V will serve to illustrate this method. It is a defense of the petition in the Anglican *Prayer Book* for deliverance from sudden death. In itself it constitutes a fairly regular structural microcosm: it begins with a careful consideration of the key word of the thesis, *death,* just as the whole *Laws* begins with a careful consideration of its key word, *law;* and the whole chapter can similarly be reduced to a syllogism. But chapter xlvi also constitutes one-fifth of a synthesis running from chapter xliv to xlix, in defense of certain disputed points of the Anglican *Prayer Book,* and ear-marked as a synthesis in Hooker's characteristic fashion: it begins with a careful consideration of its key word and proceeds to round out a syllogism. Yet this larger synthesis finds itself also but the last part of a still larger one on prayer, running from chapter xxiii to xlix. This one in turn is the third in a series of seven, constituting Book V itself, and Book V is but one of a series making up the entire work. A careful study of Hooker's style reveals his constant effort to effect just this kind of arrangement.

It were difficult indeed to find a man and his style more dominated by a single ideal and by a particular method which he considered adapted to the achievement of that ideal! Yet in spite of this tremendous net which Hooker meticulously spread for the capture of truth, it is much to be feared that she escaped him. For, said a late contemporary of his concerning the logical method of his day:

> It by no means reaches the subtility of nature; and by catching at what it cannot hold, rather serves to establish errors and fix them deeper than open the way of truth.[20]

[20] Francis Bacon, *The Advancement of Learning,* ed. Joseph Dewey, New York, 1905, p. 15.

Albeit, as to the practical effectiveness of his method perhaps more can be said. At any rate the rebellion which he feared did not break for another half century. That his own work may have been at least partially responsible for this delay is at least suggested by the popularity with which it was received.[21] And had the Stuart kings been as shrewd in the handling of religio-political issues as was "that bright Occidental Star, Queen Elizabeth of most happy memory," perhaps the revolution could have been avoided altogether. It is an intriguing speculation: the dry bones of Aristotle's *Rhetoric* summoned from the tomb after almost two milleniums of repose, clothed upon with the pen of Hooker, and called to service in the redeeming of many lives—both Puritan and Cavalier!

---

# AN INTEGRATED COURSE FOR STUTTERERS AND VOICE DEFECTIVES

ZELDA HORNER KOSH

*Girls High School, Brooklyn, New York*

THE treatment of the stutterer and the pupil with a severe voice defect has long been a difficult problem, especially in a crowded city high school. We have attempted to solve it at Girls High School, by giving an integrated course, known as *"Special Speech"* which has included work in health education, singing, speech therapy and psychology. Despite its name, the main emphasis of the course (which is now showing successful results) has been on personality and social adjustment.

We knew that a combined treatment of psychiatry, general medical aid, and speech therapy had been used for stutterers in some clinics and, as indicated by recent research,[1] this method appears to cover practically all possible causes of the stutterer. The question was whether a similar method could be used successfully in a large general

[21] On the popularity of the *Laws* see Louis B. Wright, *Middle-Class Culture in Elizabethan England*, Chapel Hill, N.C., 1935, p. 294. There were eleven editions and two issues of the completed books between 1594 and 1640.

[1] Wendell Johnson, "Studies in the Psychology of Stuttering," I to VII written with collaborators in *Journal of Speech Disorders*, March and June, 1937. M. Arline Harmes and J. Y. Malone, "The Relationship of Hearing Acuity to Stammering," *Journal of Speech Disorders*, IV (1939) 363–367. Meyer Solomon, M.D., "Stuttering as an Emotional and Personality Disorder," *Journal of Speech Disorders*, IV (1939) 347–356.

educational institution such as a city high school. We decided to work out such a course and began it almost two years ago.

There were twelve stutterers and six hoarse voice defect cases in the beginning group, the latter being included so that there would be a sufficient number of pupils to allow the teaching power needed for the course, and also because it was thought those pupils would benefit greatly from the same type of course we proposed giving the stutterers. The girls (thirteen white and five colored) came from grades two to eight. They seemed listless or lacking in initiative, and shy, for the most part; one, however, was a notorious trouble maker. All showed an obvious need for social adjustment.

The course has provided for the pupils' meeting three times a week[2] with three different teachers; one period for health education, one for singing and one for speech, each with a teacher specializing in the particular field.

At the start of the course, before each unit was planned, the background and individual characteristics of each pupil were surveyed. The school psychologist investigated the girls' home situation, scholastic attainment and personality. The I.Q. tests revealed ratings from 86–127; the home and social background in general was "underprivileged" to "average," with most of the girls' families in the low income groups; all the girls were poorly adjusted socially and many of them had scholastic difficulties.

The health education teacher checked the health records of the girls, then took the group to the school doctor's office for an additional examination. The findings included cases of underweight, malnutrition, infected tonsils and adenoids, deviate septum and sinus ailments, as well as other nose and ear deficiencies; almost all showed need of some kind of physical treatment. An audiometer test revealed that *all but two had hearing loss,* some in one one ear, most in both ears, from 6 (slight loss) to 27 (very severe) as a group range.

The singing teacher and the speech teacher[3] made notations of the voice and diction patterns, then had the group make phonograph records of its speech. It was found that, as a whole, the pupils had weak rhythmic sense, poor melodic memory span and little sense of pitch. Every girl was very reluctant to speak, for when she did, ap-

[2] Originally the group met four times a week; one period for guidance (psychology) with the school psychologist. That had to be dropped and a consulting service substituted. It is valuable to retain this fourth period if it can be managed in a school.

[3] Author of this article.

parently her deficiency was uppermost in her mind, with the resultant speech inadequacy.

After the background facts about each girl were determined,[4] the teachers of the course met to plan a method of achieving the common aim in each unit, which aim is to aid the pupil to attain social adjustment and a socially desirable personality, defined for this purpose as possessing qualities of cheerfulness, poise, cooperation, integrity, initiative and leadership.

Only a broad outline of the contents of the course can be set down here as so much has gone on in each unit.

Among the first problems to be solved was that of the stigma (which most of the girls seem to feel) of "being in a special class for speech defectives." It was therefore suggested to them that they regard and run the class as a club. They've named themselves the "Social Instruction Club" (or "Sigma Iota" to be exact!) and each term they elect officers. The atmosphere fostered is one of utter informality and friendliness.

Each unit of the course has a specific goal as its contribution to the main one.[5] The aim of the health education unit is to determine the state of the pupils' health and to arrange, where necessary, a program of remedial procedures. At the beginning, the teacher discussed poise, and the effect of health on thinking, working, playing and personality. She discussed diet with the pupils and planned balanced diets with them based on their individual needs. Although some of the pupils couldn't carry out these plans, it was worthwhile for the few who could and did.

The main work of the course was then begun. The pupils have been given big-muscle exercise (outdoors when weather permits), corrective activities, and games calling for coordination; tap-dancing and very modern social dancing. Rhythm, relaxation and coordination have been stressed. A follow-up on visits to physicians is made in the case of pupils who require medical treatment.

[4] As each new girl enters the group now, she is investigated in the same way as the others have been.

[5] In the psychology unit, carried out only the first term, the aim was to aid the pupils in overcoming fear in social situations. Topics based on the students' interest were discussed, including hobbies, motion pictures, basis for happy home life (desirable traits in various members), vocational interests and educational preparation necessary for them, superstitions, and factors of personality. From time to time, talks were given to the group by leaders in various fields such as beauty culture, business, etc. The girls were encouraged to think about themselves *constructively* from every point of view.

The purpose of the singing unit is to re-educate the pupils' method of self-expression by vocal training. The girls are given song and game material to develop self-confidence, poise, relaxed performance, freedom and joy in expression. They are given games plus dance steps and gestures. Melodies in four, eight, twelve, and sixteen measures are sung and girls are asked to repeat them; two lines of a four line stanza are sung and a girl is asked to create her own tune for the other two. Notes are sung on different degrees of the scale, including sharps and flats, adjacent notes and wide intervals, and pupils are asked to recognize the changes in pitch and imitate them. There is part-singing of songs, and individual song repertory is encouraged. The teacher works to develop tone discrimination, rhythmic sense, improved concentration, legato utterance, and melodic memory span.

The object of the speech unit is to coordinate all the other work and to aid the pupil in acquiring socially effective, pleasant, easy-flowing speech. The pupils have been given the idea that they are participating in a "charm school." At the first meeting of the class a composite "ideal personality" was worked out by the group and has been held as a goal. Practically no reference to "speech defects" is ever made, but if it is, or any other needed criticism given, it is linked up with its effect on the girls' goal of "ideal personality."

A variety of speech activities have been undertaken in the speech unit. A good deal of choral speaking has been done, using short gay pieces or longer dramatic ones, in which, at various times, girls have taken solo parts. Rhythm, smoothness, expression, and beauty of tone have been stressed in the speaking of the selections. Carried away by the drama of a poem such as "The Highwayman," many girls who had never wanted to speak before, would volunteer for individual lines. Then a stutterer would be encouraged to take the part of the bold highwayman and truly interpret his lines; a girl with a husky voice would be urged to convey the love in Bess's voice to suggest a beautiful heroine. The pupils were asked to be conscious of and try to maintain in their daily speech the flowing utterance used in the choral speaking. The singing, then choral speaking of "The Wraggle Taggle Gypsies," resulted in fine carry-over of legato utterance and great improvement in voice.

When it was felt the girls had reached the stage where they would welcome criticism of their speech, their speech recordings were played back for them and the group made comments on each other's improvements since the beginning of the course. Suggestions

for further speech improvement were made by the class and teacher.

At the end of the first part of the year, a Christmas party was planned with the pupils. Every possible opportunity was presented that would offer speech situations, such as having the girls personally invite people, speaking to store-keepers about refreshments, heading committees, etc. Surprising avidity to speak developed on the part of the girls as each took an active part in the preparations. The entertainment, consisting of dances, songs, and a play, represented various phases of the work in each unit. It was a very successful party and greatly raised the girls' self-esteem and confidence.

The speech work during the year was devoted to building speech skills. A talk by each girl, each session, was required. The following were topics used: Jokes, Anecdotes, Embarrassing Moments, My Vocation, How to Make or Do Something, My Favorite Radio Program, and Motion Picture, and "Question Box" (for this, the girls wrote questions about personal problems, which were read aloud and eagerly discussed by the group; most of the problems concerned questions of "boy-girl" conduct.) By the end of the year, all the girls showed great improvement in ability to speak to a group.

At the close of the term, the health education teacher invited the group to her home for a party. It offered the pupils the opportunity for social experience, closer relationship with the faculty of the course, and was thoroughly enjoyed by all.

During the term, the group planned two other parties, one of which worked out well as the faculty assisted; the other was unsuccessful, as plans, made by the girls themselves, did not materialize because the members did not cooperate with each other. This revealed that they still needed work in social adjustment.

The first term of the second year's course of study was planned around a project that required group cooperation for success. A short, gay, and delightfully tuneful operetta, "Lollypop Bay" was the medium by which the work was motivated.

The health education work in relaxation, rhythm, motor coordination, etc., was accomplished by the dances the girls practiced for the operetta. The ear-training, pitch discrimination, tone production, etc., was gained through the songs (group and solo) prepared for the production. The speech training was achieved through the dramatics requirement of the script.

For the most part, the girls were keenly interested in the project. However, they were slow to learn their parts, needed constant stimulation and encouragement to keep rehearsing (from the beginning

they've found it hard to keep to one thing and see it through) and near the time for presentation, they lost courage, some saying, "Let's not have a performance." They were "laughed out" of their stage fright by the faculty, a date was set for the performance and the pupils invited their families, friends, and those of their other teachers that they wished. Two dress rehearsals were held and the group suddenly began to work harder and more cooperatively. Girls with small parts were assigned to jobs of hostesses, refreshments, scenery, props, etc.

In a small informal club room in the basement, with a party atmosphere (lollypops and fruit punch served to arriving guests) the operetta was presented before an audience of about thirty people. The music teacher's piano playing served as orchestra. The performance went very smoothly and was a tremendous success (only one girl stuttered obviously). The congratulations the girls received from the principal, faculty members, and from their fellow students, elated them. The fact that they had performed well and had successfully undertaken a group enterprise gave them a great feeling of self-confidence. They left, after a little party of their own, talking glibly about "another project next term."

A few days before the presentation of the operetta, the teachers of the course had spent one afternoon visiting the homes of six of the girls. The parents were exceedingly hospitable, very eager to cooperate, and emphatic in their appreciation of the teachers' efforts in behalf of their children. Most of them spoke of the improvement they had noticed in their daughters since the course began. The teachers discussed each child with her parents, found out many new things about the pupil, and established fine contacts for further home cooperation. The homes themselves were interesting. Johanna (stutterer) lived in a fine apartment; Pauline (hoarse voice) in a rather dark flat but quite well furnished, in a poor Italian neighborhood; Josephine (stutterer) in an immaculate basement apartment and Frances (hoarse voice) in a very poverty-stricken place — candy store in front and one room in back for living, in a factory slum district. Frances' mother told a sad story of her fight to supply her five children with life's necessities. She thanked the teachers for helping Frances to overcome "her awful voice" for, she explained, "Frances would have a better chance to get a job as a stenographer when she graduated, if she spoke better." The faculty of the course walked out of there with a far better understanding of Frances' needs than the "poor home conditions" item on the diagnosis sheet could

ever have given. Such insight was equally valuable in the other cases. The faculty planned to visit the homes of the other pupils of the course as soon as possible.

At the beginning of the second part of the year, five new girls were added to the group, which brought the membership to twenty-two. The class met at the beginning of the term to elect new officers and formulate plans for the "club's activities." "A choral speaking program," "a movie scenario," "a picnic," "a — " they sat gleefully shouting their ideas to each other. As the speech teacher sat (included as a member of the group and treated as such) watching them laugh, seeing the stutterers talking fluently, noticing their friendliness to the newcomers, enjoying Martha's vociferously "laying down the law" as new president and remembering how the same girl had sat silently or spoken with such terrible difficulty a year and a half ago; seeing Sarah (the former notorious trouble maker) being kidded about her obstreperousness by affectionate "club-mates" and now having a socially desirable outlet for her wish for attention—the thought came, "They look happy and they certainly have changed!" Two of the girls have been elected officers of their home room class this term for the first time; one has just become the president of the whole third term class, and five are secretaries of their subject classes.

A program has been worked out for this term with the idea of developing leadership and responsibility in the girls. They have planned a club calendar of activities. On previously appointed days, various club members teach the group a song, direct a game, or give a talk which is followed by a group discussion, on some topic chosen by the girls. These topics usually relate to personality, such as, "Becoming Colors to Wear," "Choosing Lines in Clothing," "How to Make Up Artistically," "Test your Personality." The health supervision, as well as work in eurythmics and new social dances, is being continued.

Some of the pupils who originally were reluctant to attend the classes, realizing their improvement, now eagerly register for the course. Of course, not all the stutterers have stopped stuttering entirely, nor have the hoarse voice cases acquired bell-like tones as yet, but there is marked improvement shown in speech and we believe that eventually most of the girls will improve their speech a great deal more. However, the main thing is that they are now on their way to being well-adjusted human beings with confidence in themselves and ability to get along with others.

There have been and still are a great many problems to be met, including programming, home cooperation, coordination of the units of the course, and personality problems of the girls. However, given an interested and helpful school administration such as Girls High School's, and sympathetic co-workers, such a course is beneficial to the stutterer and the pupil with a hoarse voice, and is entirely feasible in a large high school. It seems very probable that such a course would prove even more successful with mature students such as those in a college.

---

# INTERRELATIONS OF SPEECH AND READING DISABILITIES

FRANCES PERLOWSKI GAINES

*Rush Medical College and*
*Children's Memorial Hospital, Chicago*

IN studies of reading disabilities, reference to the influence of speech defects on learning to read has been mentioned repeatedly. In an effort to discover what relationship, if any, exists between speech deviations and reading disabilities, this survey was attempted. Bennett[1] in his monograph found that,

> . . . the one factor which stood out in the physical area as most clearly associated with reading retardation was a history of speech defect. Nine parents of poor readers reported some history of speech defects while of the children themselves thirteen reported this problem although six children believed they had stuttered or stammered at some time. The total group difference expressed in percents, is 3.0 times is standard error. This suggests that a history of speech defect is apt to be coincident with poor reading. It should be pointed out, however, that no child in either group appeared to be an obvious stutterer or stammerer at the time of investigation.

Although at first glance Bennett's report appears not only impressive but statistically significant, he fails to consider the highly unreliable source of his information, namely, children and parents. His loose defining of the terms "speech defect" and "stuttering and stammering" further diminish the value of his deduction.

[1] Chester C. Bennett: "An Inquiry Into the Genesis of Poor Reading." *Contributions to Education* No. 755, (Teachers College, Columbia University, 1938).

Irene Poole Davis,[2] discussing speech aspects of reading readiness, found

> ... the correlation between the speech ages of first and second grade children and their reading ages (as measured by the Gates' scales) is small but significant. Other things being equal a child with mature articulation may be expected to read more swiftly, with greater ease, and with more exact comprehension than his classmates who use "baby talk." This relationship is even more significant for second grade children than for first grade. Evidently maturity of speech is at least a contributing factor in reading readiness.

Herein is a more exact defining of terms both from a speech and reading point of view. The "speech age" definition, especially from a speech point of view, makes exact and accurate understanding possible.

On the contrary, Gates, Bond, and Russell[3], in their study on methods of determining reading readiness, state that,

> ... speech defects as found in these classes by a careful examination have very little effect on reading in the mass results. The coefficient with freedom from speech defects is .10.

However, they point out that, "this does not eliminate the possibility that a serious speech defect in occasional cases may be a handicap if not handled with skill."

In this same study, in discussing the results of the Horace Mann study with regard to sensory and motor efficiency, they summarized as follows, "varying abilities to see, hear and speak . . . do not seem to be closely or critically related to progress in reading as revealed by either the statistical analysis or the case studies."

The speech examination in this study was conducted by examiners trained in speech correction, assuring thereby a more reliable and valid definition of the various categories understood generally as speech defects, such as lisping, articulatory defects, stuttering, foreignisms, etc. The reading tests likewise conducted by trained reading experts, statistically assure reliable and significant results.

Marion Monroe[4] in a comparison of not only a large control group but also five thousand problem children brought to the Insti-

[2] Irene Poole Davis: "The Speech Aspects of Reading Readiness." *The National Elementary Principal*, XVIII (1937) 282.

[3] A. I. Gates, G. L. Bond, and D. N. Russell: *Methods of Determining Reading Readiness*. (Bureau of Publications, Teachers College, Columbia University, 1939).

[4] Marion Monroe: *Children Who Cannot Read* (University of Chicago Press, 1932).

tute for Juvenile Research, with the experimental reading-defect cases, found that the reading defect cases had many more speech defects than the control group, and more than the unselected five thousand cases of general behavior problems.

It is noted that 9% of those with reading handicaps were stuttering cases as compared to 1% of the controls and 6% of the general clinic cases. The percentage of articulatory defects was higher; the percentage for the reading disability cases was 18% as compared to 7% of the controls and 12% of the group with behavior problems. Thus defective speech may be considered a factor in reading disability, either as one cause of the reading defect or as a result of a common cause. In a group of sixty-five articulation cases a still higher per cent of reading retardation was found. Twenty-four cases or 37% of this group were retarded a year or more in reading below their mental age level.

These results as computed by a very thorough and methodical researcher are impressive. However, it must be kept in mind that the diagnosis of speech defects was listed as reported by the referring agent, i. e., mother, teacher, agency, etc., and not by a trained speech examiner.

Gibbons [5] reporting on a study of 20 unselected speech cases compared to a control group differing primarily with respect to speech, found from the results (by means of the complete Monroe Diagnostic reading examination),

....a total of 13.8 grades retardation in reading below arithmetic for the group, and an average of .8 grade for each child. Thus reading was seen to be more difficult than arithmetic for the speech group as a whole. The majority of the children in this group were in the first and second grades so that the degree of retardation possible was limited and a difference of .8 grade mentioned is equal to only 60 per cent of the progress made in arithmetic.

The reading indices for this speech group show that only one case out of 20 rated as a superior reader; four cases were low average or borderline readers; while the rest of the group presented reading problems sufficiently severe to require remedial work. This probably is too high a percentage for the average speech group; however, the significance or reliability of the difference in reading was determined by comparing the reading of this experimental group with a control group. Gray's Oral Reading Examination was given to both groups with the results treated statistically. The mean or average for the speech group was grade 1.8 and the normal group was 2.8 with a standard deviation of 1.3 and 1.8 respectively for the two groups. The results obtained, 3.9 (the difference between means divided by its standard error) indicated a reliably significant difference with respect to reading ability.

The study based on only 20 cases may be questioned statistically

[5] Helen Gibbons: "The Relation of Reading Ability to Skill in Articulations," *Proceedings American Speech Correction Society*, IV (1934).

but the thoroughness of investigation by an examiner trained in both reading and speech difficulties contributed significantly to its value.

Bond [6], investigating the auditory and speech characteristics of poor readers, found "no significant differences between good and poor silent readers in the incidence of speech defects." By speech defects he limits himself to the one category, namely, stuttering, and goes on to report that,

> ...the relative proportion of stutterers found in the phonetic school was higher than in the look and say schools, although the presence of five stutterers out of 48 cases (as contrasted with only one stutterer out of 80 cases) in the look and say schools is only suggestive. There is, therefore, an implication that the phonetic type of reading training may elicit or possibly accentuate a tendency to stutter. A more detailed analysis of these data was made because the findings did not agree with Monroe's results. Speech defects were found to be prevalent in 21% of those cases that were retarded in both oral and silent reading, and in 24% of those cases that were not retarded in both oral and silent reading. The slight difference between these two classifications is not statistically significant and probably is due to chance. It seems, therefore, that wherever a consistent performance was found in silent and oral reading, speech defects were not a discriminatory attribute. The children who were not retarded in oral reading but were poor silent readers showed no speech defects. On the contrary 35% of these children who were retarded in oral reading but were good silent readers had speech defects. It is recognized in this comparison that the number of cases is not sufficient to assure reliable significance. The difference, however, is so marked that it is questionable whether it can be ascribed to chance. At any rate, a definite need exists to examine further the extent to which speech difficulties are operating to produce this anomalous condition.

Anderson and Kelley [7], inquiring into traits associated with reading disability found

> ...speech defects to be more frequent among the reading disability group, one-fourth of them as compared with one-half of the control group showing such difficulties of one type or another. Speech defects occurred most frequently in the reading disability group of low I.Q., a third of that group having some type of difficulty. Only a fifth of the reading disability group of high I.Q. showed speech defects, while the proportion in its control group was but one-seventeenth. In total frequency of occurrence, the difference between the reading disability and the control group was but 13 cases, a difference that is barely statistically significant, (27 speech cases in the reading disability group to 14 in the control group).

[6] Guy L. Bond: "The Auditory and Speech Characteristics of Poor Readers." *Contribution to Education* No. 657, (Teachers College, Columbia University, 1935).

[7] Mary Anderson and Mae Kelly: "An Inquiry into Traits Associated with Reading Disability." *Smith College in Social Work*, II (1931) 46.

Since this comparative study was done among patients referred to the Institute for Juvenile Research, the criticism of the Monroe study would hold here also.

Johnson and House [8], investigating certain laterality characteristics of severe functional articulatory cases and comparing these to a control group of normal speaking children, reported briefly "that 12% of their 41 speech cases were reported as having definite reading and spelling disabilities," but fail to report on what tests teachers decided reading and spelling disabilities.

Murray [9] in his study reports "that stutterers appear to be approximately one grade below normal in rate of reading. The disparity is emphasized further, at least one-half grade, when their reading achievement is considered in relation to their true intelligence." Murray clearly defines his speech cases and compares them to a distinct category of reading, namely, rate.

Keely [10] found, in investigating some common factors in reading and speech difficulties that, "the connection of reading disability to defective speech rhythm and of defective speech rhythm to reading disability, independent of general intelligence, indicated a common element of an essentially transient nature in speech and reading defects." In summarizing his results he found that "individuals who were diagnosed as speech defectives, as a group, did not show any significant silent reading disability. None of the following aspects of speech were significantly correlated with silent reading ability: articulation, voice, organization of material in a speech, symbolic formulation and expression." Keely limited his study from a speech defect point of view to these cases diagnosed by the speech correctionists at the University of Iowa, as stutterers, and stated that "this study was an investigation of this and other factors which may be common to reading and speech disabilities."

Gates [11] comments upon finding "defective articulation in a small proportion of the cases of serious backwardness in reading" . . . but

[8] Wendell Johnson and Enod House: "Certain Laterality Characteristics of Children with Articulative Disorders." *Elementary School Journal* Vol. 38 (Sept. 1937) 32.

[9] Elwood Murray: "Disintegration of Breathing and Eye Movements of Stutterers during Silent Reading and Associated Mental Processes" *Psychological Monographs*, Vol. 43 (1932) No. 5, p. 218.

[10] George A. Keely: "Some Common Factors in Reading and Speech Difficulties," *Psychological Monographs*, Vol. 43 (1936).

[11] Arthur I. Gates: *The Improvement of Reading*. (The Macmillan Company, 1935).

finds "it difficult to perceive exactly the nature of the causal connection between the two."

Preston [12] discussing reading failure and the child's security, reports interestingly upon four cases; cases "3 - 17 - 36 and 64, as regressing to baby talk and behavior with the hope of regaining the old status," that is, security.

That some relationship exists between speech defects and reading disabilities can be reasonably suspected from these various outstanding but by no means complete, studies: whether to quote Gibbons, "the increase in proportion of reading problems in a group of speech cases may be due to the fact that reading achievements in the past have been measured more accurately than skill or extent of capacity in articulation is difficult to decide at this point." The amount of research done has been too small either to substantiate or to disprove any assumption one may wish to draw.

The diagnosticians of speech defects vary in these studies from the inaccurate rating of mothers to the accurate rating of speech specialists. The unstandardized use of terminology in various investigations precludes the possibility of comparing results. The lack of differentiation between the categories of disorders or defects of speech invalidate results. The absence of any reliable norms for speech adjustment in the general population further prevents comparisons.

On the other hand, reading investigators fail to specify exact types of reading used as a means of comparison; comments are lacking as to what type of reading instruction was given to the cases.

Until terms are defined and standardized, studies can be of value for only specific aspects of both reading and speech and any deductions we may wish to make at present must be necessarily so qualified as to be of little value.

Obviously, many children with speech defects are not retarded in reading and there are many reading disability cases with no evidence at the time or in their early histories of speech defects yet, in the words of Monroe, "the factors which affect speech may therefore also affect reading."

In view of the implications of the above studies, further research is undoubtedly warranted in an effort to ascertain the effect of an early speech deviation on the task of learning to read. Assuming that a relationship does exist between difficulties in speech and reading it

[12] Mary I. Preston, M. D.: "Reading Failure and the Child's Security," *American Journal of Orthopsychiatry*, X, No. 2, (April, 1940).

appears highly desirable to undertake further study to ascertain, if possible, the nature of this relationship. Is there a factor in speech disability which continues in its effect on learning to read? Does this factor continue operating even though the speech defect may have been corrected or outgrown to all outward appearances? What types of speech disorders or defects are there which seem to influence reading? Is it the speech defect itself which causes the reading difficulty or is it an emotional concommitant? Are coexisting other factors contributing to this relationship, such as sensory and motor inefficiencies? What speech difficulties do we have a right to expect to affect reading?

Are oral and silent reading affected similarly? What contribution can the speech correctionists make toward the prevention of future reading disabilities? These and many more questions can concern both the remedial reading and speech correction teachers and point to a definite need to examine further the extent to which speech difficulties are operating to produce reading disabilities.

---

# INTELLIGENCE AND ABILITY IN PUBLIC PERFORMANCE

CLYDE W. DOW
*Massachusetts State College*

MANY research studies have given us information concerning the relation of speech to personality, but none appears to have attempted directly to determine the relationship of intelligence to ability in public speaking and literary interpretation.

Chance observations that resulted in conflicting points of view aroused the writer's curiosity and stimulated the undertaking of this study. As an undergraduate he noticed that some of the most gifted student actors and interpreters seemed to have the greatest difficulty with strictly academic subjects. Later in his teaching career, he noted that some of his best students in public speaking classes were rated very high on intelligence tests; and others, who were just as effective speakers, had low intelligence ratings. Idle curiosity, more than anything else — plus a desire to investigate — was the cause of this study.

The work that has been done in personality and speech is important to us because of the relation that personality bears to speech

and to intelligence. Murray [1] found that "the best speakers are extraordinarily high in self-sufficiency and dominance; they tend to be extroverts, many of them markedly so. The poor speakers are just the opposite. They are very low in self-sufficiency, very markedly introvertive, and they tend to be submissive." [2]

Dow [3] found the correlations between public speaking marks and four traits to be as follows: .17 ± .049 with extroversion; .43 ± .040 with ascendance; −.18 ± .053 with Pressey emotionality scores; and .18 ± .049 with hyperkinetic personalities. There are many other studies in the field of speech and personality, but the two cited above will serve to indicate the presence of a relationship between personality and speaking ability.

In the field of personality and intelligence Linck [4] says, "The fact that nearly all the experiments with certain types of *personality tests show little or no correlation between such tests and intelligence tests or scholastic achievement*, is a powerful indication that such tests measure consistently something which is different from or independent of the intellectual content of life." [5]

Tyler [6] used a modified form of the Self-Ordinary-Ideal Rating Scale that he called the SOGI Scale and compared the ratings of the same subjects on this test with their intelligence ratings as determined from Thorndike's Intelligence Test. He concluded, "The low correlations of the SOGI scores with intelligence, averaging −.126 ± .067, indicate that whatever these personality factors being measured are, they are related scarcely at all to intelligence." (It is assumed that these intelligence ratings are of normal people. All of Tyler's subjects were college students.)

If the results of the two trends, indicated above, are summarized, we obtain the following statements:

[1] Elwood Murray: "A Study of Factors Contributing to the Maldevelopment of the Speech Personality," *Speech Monographs*, Vol. III, 1936, p. 95.

[2] See Elwood Murray: *The Speech Personality*, Lippincott, 1937, for a more recent and more complete statement of his philosophy concerning personality and speech. Especially Chaps. 1-6.

[3] Clyde W. Dow: "A Personality Study of College Speakers," Master's thesis, Massachusetts State College, 1937.

[4] H. C. Linck: "A Test of Four Personality Traits of Adolescents," *Journal of Applied Psychology*, Vol. XX, 1936, p. 528.

[5] Italics, mine.

[6] H. T. Tyler: *The Bearing of Certain Personality Factors other than Intelligence on Academic Success*. Bureau of Publications, Teachers College, Columbia University, 1931, p. 75.

1. There is a relationship between ability in public speaking and personality.
2. There is no relationship between personality and intelligence.

Should we draw a third conclusion from these two statements that will read as follows: There is likely to be little or no relation between public speaking ability and intelligence? Tracy [7] states, however, in his study of thirty-six mature actors and thirty-six mature public speakers, that "in general intelligence the actors were found to have an IQ (Otis) of 112, and the public speakers 118, both in the superior classifications."

The present study was undertaken to determine just what relationship does exist between intelligence and (a) public speaking ability, and (b) skill in literary interpretation.

The subjects for this study consisted of students from eighteen sections of a one-hour-a-week required course in Public Speaking and Literary Interpretation for sophomores at Massachusetts State College for the scholastic year 1937–38. These sections were so arranged that during one semester nine sections had public speaking and the other nine sections had literary interpretation. At the middle of the year the groups changed instructors so that the nine sections that were previously studying Public Speaking studied Literary Interpretation, and vice versa. During the first semester there were 98 students in Public Speaking, and 114 students in Literary Interpretation whose records could be used for the study. During the second semester there were 109 students in Public Speaking and 92 in Literary Interpretation classes.

The semester average of each student was used as the indication of the subject's ability in public speaking and literary interpretation. This estimate of ability is open to question: the writer realizes that an average of all the speeches a student may give during one semester may not be an indication of the student at his best. The numerous ratings, however, do serve to give more than one judgment of a student's ability.

The intelligence rating was determined from the Army Alpha, the annual (1936) Psychological Examination of the American Council of Education, and the Massachusetts State College Scholastic Aptitude Test. These tests are given to the incoming freshmen each year and the composite scores are computed and cast in centile

[7] James Albert Tracy: "An Investigation of Personality Traits of Mature Actors and Mature Public Speakers," Master's thesis, University of Denver, 1935.

form. These centiles were used as the intelligence data in this survey.

The procedure consisted of tabulating the data and then determining the correlations (Pearson product-moment coefficient of correlation) between the intelligence centiles and the marks for Public Speaking and Literary Interpretation. The correlations were computed separately for each semester-group. That is, a correlation was computed for the 98 students who took Public Speaking the first semester, then another correlation was computed for the 109 students who took Public Speaking the second semester. The same procedure was followed in correlating intelligence with marks in Literary Interpretation. The reason for treating each group separately, rather than combining the two groups, was to see if approximately the same correlation would be obtained each time.

The material in Table I shows the correlation between intelligence and public speaking ability; and the material in Table II shows the correlation between intelligence and skill in literary interpretation.

TABLE I

CORRELATIONS BETWEEN INTELLIGENCE CENTILES AND PUBLIC SPEAKING MARKS FOR FIRST AND SECOND SEMESTERS

| | NUMBER | CORRELATION |
|---|---|---|
| First semester Public Speaking | 98 | $-.02 \pm .067$ |
| Second semester Public Speaking* | 109 | $.06 \pm .064$ |

*These students took Literary Interpretation during the first semester.

TABLE II

CORRELATIONS BETWEEN INTELLIGENCE CENTILES AND MARKS IN LITERARY INTERPRETATION FOR FIRST AND SECOND SEMESTERS

| | NUMBER | CORRELATION |
|---|---|---|
| First semester Literary Interpretation | 114 | $.29 \pm .057$ |
| Second semester Literary Interpretation* | 92 | $.23 \pm .066$ |

*These students took Public Speaking during the first semester.

*Conclusions.*

This, so far as the writer knows, is the first study of the relation between intelligence and ability in public speaking and literary interpretation. It is presented with the hope that some similar experiments will be conducted by other investigators (using subjects from both required and elective courses) to check these results. There are several factors that may influence the validity of both the data and the conclusions: (a) The subjects used for this study were in a required course. (b) Since the writer was the only one teaching Public Speaking, he could use only his own marks, and the resulting

correlations between intelligence and public speaking ability are only correlations with those marks. The writer has no infallible and objective methods for rating public speeches, and he does not consider himself to be without error. (c) Two instructors were teaching Literary Interpretation, but each instructor had separate sections, so that all speech marks for all students were subjectively determined by only one instructor throughout a semester.

For the above reasons the conclusions presented must be tentative.

1. There appears to be very little, if any, relationship between ability in public speaking and intelligence, or:

2. The abilities required to do well in public speaking are, apparently, quite different from those required to obtain high scores on scholastic aptitude or intelligence tests.

3. Ability in public speaking seems to have a much more significant relation to personality than to intelligence.

4. The first conclusion (indicative of little, if any, relation between public speaking ability and intelligence) may disagree with Tracy's findings that the average of the intelligence scores of his group of mature speakers was in the superior classifications. Various factors indicate that the two results may not disagree. For one thing, Tracy computed no correlations: he took a group of adult speakers (probably classed as good public speakers) and indicated, among other facts, the average of their scores on the Otis Intelligence Test. He was not interested in relationships, but in qualities of mature actors and speakers.

If we want to know the relation we shall probably have to give intelligence tests, under rigorously controlled conditions, to a large number of "professional" public speakers, and then have a group of speech experts rate them numerically. The results can then be correlated.

5. The relation between intelligence and ability in literary interpretation is statistically significant, or:

6. There appears to be a relationship between the abilities required to do well in literary interpretation, and the abilities to receive high scores on scholastic aptitude or intelligence tests. This relationship may be due, in part, to the fact that students memorized material in literary interpretation, and success in certain parts of scholastic aptitude tests requires a like ability. This relation, ($.29 \pm .057$, and $.23 \pm .066$) although statisticaliy significant, is not of great importance.

7. Ability in literary interpretation appears to have a more direct relationship to intelligence than does ability in public speaking.

8. If further study substantiates the conclusions stated above, educators can make some interesting speculations concerning speech abilities and training for effective social participation. For example, if we have two equally gifted people, should the one with ability in public speaking be given the advanced training in his field (not speech) so that he may make a more satisfactory social contribution from the advanced education he will receive? Should a high degree of speech ability be included in the choice of advanced students for certain fields, as well as a high standard of character and scholarship? The results of this study indicate that you can have high scholastic ability with or without speaking ability.

---

# TEACHING INTERPRETATIVE READING IN THE HIGH SCHOOL

WILLADEL ALLEN
*Maine Tp. (Illinois) Junior College*

ONE of the questions to be answered in the teaching of Interpretation is, "Does the Interpretative Reading course in the high school justify its existence?" This question brings to mind several others; however, these are the age old ones. It is presumptous of me to attempt to make any startling new contribution to thinking teachers of speech because many of you are teaching interpretative reading every day. My methods are very much like yours, as you will say to yourself as this discussion progresses. The difference lies in the differences in our personalities. I am not like you and you may thank the gods that you are not like me.

The first three questions rising from the inquiry, "Does the Interpretative Reading course in the high school justify its existence," are 1, Does any course justify its existence? 2, Who is to judge the justification? 3, Are we to sell our product to the school board, the children or to the future? The continuance of the school system will constitute proof enough here that courses do justify their existence. To my mind the continuance of a course is justified if those who come in contact with it are challenged by it to the extent that they serve one another more graciously. It is not necessary to use in that service the material of the course but, it is

necessary to incorporate into it the spirit of the course. This is especially true of any of the arts courses. Is not interpretative reading the art of communication? The judging of the course is thereby left to the individual. This is right and natural as one of the objectives of teaching is to lead the student to self-evaluation.

In answering the third question I give you my prime reason for teaching interpretative reading; that the student may be better able to read to his children. Those of us who were fortunate enough to have fathers and mothers who read to us in our infancy will attest to the value of this objective. Adults read. Children should be read to. Our greatest service to literature and mankind is one of inspiring children to read by reading well to them. And who can say that such an objective is not selling our product to the future?

To my mind the interpretative reading class is not the training ground for contests. My class reads for mutual enjoyment, appreciation, and evaluation of presentation. Winning a contest is not to be compared to winning an audience or a "kindred soul" for one of your favorite bits of literature. To achieve this end and to avoid making the material of the course of primary importance, we begin on a common ground with the most familiar of all literature, nursery rhymes. The first reading usually brings forth the age old rhymes we all know. Variation enters as the students get the urge to read the rhyme in another way. It is surprising to discover what strange things can be done with "Hickory-dickory-dock." As the students get the exploring spirit new rhymes appear and the length of rhyme each student is willing and desires to read increases. Soon some one brings a ballad and we are off to new fields. After a session with ballads old and new, cowboy and otherwise, the course loses its common fund of material. Some of the students are curious to know the story of the writing of the ballad. Some want the story in another form. Some want ballads from all lands which treat of the same theme. Each goes the way his curiosity leads him. To show the others the road he has travelled he must interpret what he has found in his own way. He has found something for himself. If he sells it well, others in the class will want to read more of the type which he has presented. His reward comes in his realization that some one has approved of his choice and his presentation.

Here allow me to digress a moment. Speech departments in colleges, universities, and high schools did not emanate from the brains of the presidents and deans of those institutions, but from students who were willing to pay the price for elocution training

that they might gain converts to their expressed opinions. To my way of thinking students should be encouraged to continue in this path. It is often said that the contest does this. To me the contest is not student expression. It is student imitation of adult thinking and adult interpretation. If interpretative reading is to have a place in the educational world it must be a force moving the student to independent thought and reasoning as well as to interpretation. This end cannot be reached by the present contest set up. In lieu of our memorized one speech contest may I suggest that we adopt the extemporaneous sight reading of literature for the enjoyment of the participating group.

As the students in my courses progress to fields of their own choosing they become interested in meaning. S. H. Clark has stated that the only basis for vocal expression must lie in a thorough apprehension of the meaning. In the beginning meaning comes more readily to subjects of our own choosing. The process used in the course then seems to me to be sound in that we arrive at the basis of vocal expression by the interest route.

It may be objected that the student will not pick good literature for his interpretation. His interests will not lead him to a reading of the better things. However, let us check student reaction. The goal for our first quarter of work is a twenty minute book review to be given in our library during book week. This following week, any student at Maine may hear reviews of "Abe Lincoln in Illinois," "Escape," "The Citadel," "Escape to Life," and "The Unwilling Vestal," to mention but a few. Are these not worthwhile literature? In addition to these reviews, some of the class members are reading "Anderson's Fairy Tales," "Winnie-the-Pooh," and other children's stories to the primary grades in our neighboring elementary schools. Expression is not the goal of the course. Appreciation is.

During the second quarter of the term the types of literature suitable for various groups are studied. In addition to class outlet for expression, each member of the group reads for one of his other classes. Essays, short stories, biographies, and novels are shared with members of English, history, and science classes. As is the case in the library reading, the student chooses something which has interested him and which he therefore wants to share with others. He does not usually choose a work from the text of the course in which he reads. Perhaps his desire to "show-off" for the benefit of teacher and class mates keeps him from picking a familiar

bit of literature. Perhaps his heightened interest does it. Perhaps it is both.

The third quarter is given to study and reading of plays and closet drama. Here more research into the fields and themes of the piece is demanded. Again let us pause for student reaction. When in the first semester the search for meaning led to critical analysis, the student soon discarded that which analysis showed to be of little value. This carries over into the reading of dramatic literature. Many students read poor plays in the first weeks of the course but soon abandon the practice when they ask themselves the questions "Why was that written?" "What point is gained?" "Is there anything unusual in the method used to gain the point?"

The fourth quarter is reserved for reading and interpretation of that type of literature which portrays mood, emotion, and aesthetic appreciation, poetry. This is purposely saved as the final step because it needs the combination of analysis, understanding, and techniques of expression. It is the finest of the fine art of literature and should be approached with a background of appreciation for human feelings. This background is best gained by first gaining a feeling of poise and confidence with forms of literature other than poetry.

Other opportunity for sharing reading experiences is given each year in the form of speech festivals. The speech classes of near-by schools are invited to Maine for a day of reading. Last year our reading was done in the fields used in contest work, such as oratorical declamation, dramatic reading, poetry, etc. This year we are planning a program in which pupils may read and hear others read in one of three fields, prose, poetry, or drama. We give no awards or prizes. In addition to the student reading program we plan a discussion group of faculty, led by some teacher of speech whose school is not represented. This teacher also gives an interpretation of his views to the participating students. Our festival is used as a means of bringing students to a more appreciative understanding of the fact that interpretation is a personal matter. I ask no student to accept my interpretation or to superimpose my ideas upon his work. He is asked to decide the meaning for himself, interpret as he sees fit and to be able to defend his interpretation. He must visualize, emotionalize, vitalize idea for himself and then give audience a chance to do likewise.

There is no text for this course. The class room is equipped with copies of the masters of all types of literature and of many

current magazines. The periodicals "Vital Speeches," "New Republic," "Nation," "Harpers," "Theatre Arts" and "Poetry" are always available to the students. The town libraries and the 10,000 books of the High School library give sufficient material for satisfaction of any intellectual curiosity.

In the hurry and rush of modern living and education a course of this type demands more intensive study than most are willing to give. For this reason it should be limited to advanced students. At Maine we ask for two years of speech work as a prerequisite for the course. Seniors who have had "A" records in English are allowed to enter with one year of speech work. This does not mean that no thought is given in the course to problems of expression. When we are reading rhymes and ballads, we are studying voice production, grouping, phrasing, and style as we try to get varied meanings for the same rhyme. The auditory memory of the student is awakened and brought into power by hearing these variations in the work of other students. Gradually he is awakened to his own powers and curiosity leads him to the use of his own mechanism.

The first report of the Oral Reading Committee on State Curriculum states, "Speech education is for the purpose of aiding the student in a more effective social living." Far be it from me to say that the course I have set up does this as well as or better than the course you are using. I do believe that if in a study of literature, the student learns to follow his interests, analyze his findings, evaluate them in relation to his problems and express his results to others he is being aided toward a more effective social living. May we as teachers soon see the day when speech students do not contest with one another but share findings in literature as a means of gaining more pleasant and profitable social living. May our students develop appreciation through contact, respect for others' tastes through sharing a reading program, and determination to perpetuate their interests by reading to their children!

# RATING A SPEAKER'S NATURAL VOICE WHEN HEARD OVER A PUBLIC ADDRESS SYSTEM

PAUL J. FAY and WARREN C. MIDDLETON
*DePauw University*

THE purpose of this experiment is to determine the extent to which listeners' ratings of the pleasantness of a speaker's voice over a public address system may be predicted from ratings of the pleasantness of his natural voice. Are all the vocal elements that affect listeners' judgments reproduced by a system of electrical amplification? Do listeners use the same criteria of pleasantness when they hear an individual in person as they do when his voice emanates from a loud speaker?

Earlier studies comparing listeners' reactions to natural voices with their reactions to voices reproduced over a public address system antedated many recent improvements in methods of amplification. A bibliography of these earlier studies and a detailed description of the public address system used in the present experiment may be found in another paper by the authors.[1]

The experiment was divided into two parts: Part 1, in which the natural voices of the speakers were heard; and Part 2, in which their voices were electrically amplified. The announcer in charge of both parts of the experiment used scripts similar to the scripts employed in radio broadcasting. Eleven speakers (nine men and two women) were rated for pleasantness of voice. To insure their effective use of the microphone the speakers were given an initial practice session in reading over the public address system. The listeners were ninety-two students (forty-six in each part) from classes in psychology. In Part 1 of the experiment there were thirty men and sixteen women; in Part 2 there were nineteen men and twenty-seven women.

In Part 1 of the experiment each listener was given a mimeographed rating scale on which the speakers were listed as Voice Numbers. Each Voice Number was followed by the seven-point scale: $-3, -2, -1, 0, +1, +2, +3$. The announcer instructed the listeners to rate the pleasantness of each speaker's voice by draw-

[1] Paul J. Fay, and Warren C. Middleton: "Judgment of Kretschmerian body types from the voice as transmitted over a public address system." *J. Soc. Psychol. (In press).*

ing a line through the number best expressing its degree of pleasantness or unpleasantness. Each of the eleven speakers read the same selection, a paragraph which had a reading time of approximately thirty seconds. The content of the material was thus equated for pleasantness. After all the speakers had been rated, the rating scales were collected and new blanks were distributed. Each of the speakers then read a second selection in a reversed order from that of their first appearance. The listeners again rated the voices for pleasantness. The listeners were instructed not to sign the rating blanks.

In Part 2 of the experiment a different group of listeners was used; the original listeners might have recognized the voices of some of the speakers. The same rating technique was employed as in Part 1. The announcer and speakers, however, were heard over a public address system. The listeners did not see the speakers and were unaware of their identity. They were instructed to rate for pleasantness the voices of twenty-two speakers; they were not informed that they would hear each speaker twice. The speakers read the same two selections that they did in Part 1 of the experiment. Their orders of appearance were reversed in the same manner. Recorded music was played over the public address system at the beginning and end of the experiment and between the appearances of each two successive speakers.

The mean ratings for pleasantness of the natural voice of each of the speakers and of the same voices when heard over a public address system are given in Table I. Since the forty-six listeners rated each voice twice, there were ninety-two ratings in each part of the experiment. The figures in the "D" columns represent the differences between the mean ratings of the natural voices and the mean ratings of the electrically amplified voices. The speakers as a whole are rated .79 less pleasant when the voices are heard over the public address system than when the speakers are visible. Since, however, different listeners were used in the two parts of the experiment, this difference may not be significant. The listeners in the two situations may have used different standards of rating.

A significant result seems to be that for some speakers the natural voice is preferred, while for other speakers the public address voice is more pleasant. The difference in rating under the two conditions varies greatly for different speakers. Male listeners rated Speaker *Yo* (a man) .51 higher when they heard him over the public address system than they did when they heard his natural voice. Female listeners rated Speaker *St* (a woman) 2.46 lower

TABLE I

MEAN RATINGS OF THE PLEASANTNESS OF SPEAKERS' NATURAL VOICES AND OF THEIR VOICES OVER A PUBLIC ADDRESS SYSTEM.

| | Mean Rating by Listeners[a] | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | Male | | | Female | | | Total | | |
| Speaker | Natural[b] (N=30) | PA[c] (N=19) | D[d] | Natural[b] (N=16) | PA[c] (N=27) | | Natural[b] (N=46) | PA[c] (N=46) | |
| *Male* | | | | | | | | | |
| Mu | +2.34 | +1.90 | N .44 | +3.00 | +1.74 | N1.26 | +2.56 | +1.80 | N .76 |
| Wo | +1.40 | + .08 | N1.32 | +2.00 | − .19 | N2.19 | +1.60 | − .08 | N1.68 |
| Si | +1.40 | + .29 | N1.11 | +1.25 | + .17 | N1.08 | +1.35 | + .22 | N1.13 |
| Mi | + .66 | + .42 | N .24 | +1.25 | + .48 | N .77 | + .87 | + .46 | N .41 |
| Yo | + .75 | +1.26 | PA .51 | +1.00 | + .65 | N .35 | + .83 | + .90 | PA .07 |
| Ad | − .16 | − .76 | N .60 | + .25 | − .85 | N1.10 | − .06 | − .82 | N .76 |
| Ho | + .16 | − .05 | N .21 | − .66 | − .26 | PA .40 | − .11 | − .17 | N .06 |
| Co | − .25 | −1.76 | N1.51 | − .50 | −1.67 | N1.17 | − .33 | −1.71 | N1.38 |
| Ba | − .66 | − .71 | N .05 | − .50 | − .37 | PA .13 | − .62 | − .51 | PA .11 |
| Mean Male | + .63 | + .07 | N .56 | + .79 | − .03 | N .82 | + .68 | + .01 | N .67 |
| *Female* | | | | | | | | | |
| Se | + .60 | − .74 | N1.34 | + .40 | −1.72 | N2.12 | + .53 | −1.31 | N1.84 |
| St | − .67 | − .34 | PA .33 | +1.50 | − .96 | N2.46 | + .05 | − .71 | N .76 |
| Mean Female | − .04 | − .54 | N .50 | + .95 | −1.34 | N2.29 | + .29 | −1.01 | N1.30 |
| Mean Total | + .51 | − .04 | N .55 | + .82 | − .27 | N1.09 | + .61 | − .18 | N.79 |

[a] The listeners rated each speaker's voice for pleasantness on a seven-point scale from −3 to +3.

[b] Ratings by the listeners when the speakers were visible and no public address system was used.

[c] Ratings by the listeners when the voices were heard over a public address system.

[d] Difference between the mean rating of a speaker's natural voice and the rating of the same voice heard over a public address system. If the voice over the public address system is rated higher, the difference is preceded by a PA; if the natural voice is rated higher, the difference is preceded by N.

over the public address system. Since only two women speakers were used, no valid conclusions regarding sex differences can be drawn. It is interesting to note, however, that female listeners rated each of the women speakers more than 2.00 lower when the voices were heard over the public address system.

The data in the table would lead to the conclusion that pleasantness ratings of a speaker's voice heard over a public address system cannot be accurately predicted from pleasantness ratings based on the speaker's natural voice. This conclusion is corroborated by product-moment coefficients of correlation between ratings for pleas-

antness of the speaker's natural voices and ratings of their public address voices. The relationship is positive, but low. The *r*'s are as follows: Male listeners, .45 ± .03; Female listeners, .38 ± .01; Total listeners, .41 ± .02.

One reason for this relatively poor agreement between the pleasantness ratings under the two different situations may be the change in the voices produced by electrical transmission. All the original frequencies are not reproduced by the loud speaker. Practically, however, there is little audible difference. It seems more probable that, when the listeners were rating the natural voices of the speakers, their judgments were influenced by the appearance and gestures of the speakers. For example, Speakers *Wo*, *Si*, and *Co* (men), and Speaker *Se* (woman), were personally attractive and had effective stage presence. These extraneous factors may have affected the ratings of their natural voices; the ratings may be higher than the voices, as such, actually deserved. If this hypothesis is correct, ratings of speakers' natural voices with the speakers screened from the audience would be more similar to ratings of their public address voices than to ratings of their natural voices with the speakers visible to the audience. A corollary to the hypothesis is that a rating of a speaker's voice over a public address system, or radio, is more likely to be an accurate rating of the voice *per se* than is a rating of his natural voice. Additional experimentation, however, is needed to test this hypothesis.

On the whole, as shown in Table II, the ratings of the voices when heard over the public address system were fairly reliable. The corrected coefficient of reliability for all eleven voices is .71. Some voices were rated much more reliably than others. The two women speakers were rated more reliably than any of the men speakers with the exception of Speaker *Wo*. Two of the three speakers who were rated most unreliably (*Yo* and *Ho*) were the two speakers whose public address ratings were most similar to the ratings of their natural voices: *Yo* gained .07 and *Ho* lost .06. Whether this fact is of any significance we do not know. It *is* significant, however, that the reliability coefficient of the ratings of all the speakers is higher than the coefficient of correlation between the ratings of their natural voices and the ratings of their voices over the public address system.

The following conclusions, applicable only to the conditions existing in this study, may tentatively be drawn from the study:

1. The voices of speakers are rated as slightly less pleasant when

TABLE II

CORRELATION BETWEEN LISTENERS' FIRST RATINGS AND THEIR SECOND RATINGS OF THE PLEASANTNESS OF EACH OF ELEVEN VOICES HEARD OVER A PUBLIC ADDRESS SYSTEM.

| Speaker | Sex | $r$ | PE | Corrected $r$[a] |
|---|---|---|---|---|
| Mu | M | .37 | .09 | .54 |
| Wo | M | .58 | .07 | .73 |
| Si | M | .41 | .08 | .58 |
| Mi | M | .38 | .09 | .55 |
| Yo | M | .06 | .10 | .11 |
| Ad | M | −.09 | .10 | −.17 |
| Ho | M | .22 | .09 | .36 |
| Co | M | .28 | .09 | .44 |
| Ba | M | .30 | .09 | .46 |
| Se | F | .49 | .07 | .66 |
| St | F | .52 | .07 | .68 |
| All speakers | | .55 | .02 | .71 |

[a] Corrected by the Spearman-Brown formula.

they are heard over a public address system than when the natural voices are heard and the speakers are visible to the listeners.

2. Listeners' ratings of the pleasantness of voices heard over a public address system cannot be accurately predicted from listeners' ratings of the natural voices of the same speakers.

3. Listeners' ratings of the pleasantness of voices heard over a public address system are, in general, fairly reliable, although the ratings of some voices are unreliable.

# THE FORUM

*To the Editor of the* QUARTERLY JOURNAL OF SPEECH:

During the 1940–41 season at least six major college tournaments will use the Direct Clash debate plan. Because of the growing interest in this form, I am submitting the Revised Rules. These rules supersede the rules published in the QUARTERLY for October, 1937.

A. *Number on each team.*

No more than five and no fewer than two debaters should compose each team. The speakers need not speak in any fixed order, but no speaker may speak twice in succession during a clash.

B. *Preliminary Period of Definition and Analysis.*

A speaker on the affirmative has 6 minutes. He shall define the terms and explain the "plan" proposed by the affirmative. He must also present what the affirmative believes to be the basic, fundamental issues of the debate. A negative speaker then has 6 minutes to reply, in which he must indicate the issues which the negative accept for clash and those which they admit or concerning which they express essential agreement with the affirmative. The debate must then be limited to those fundamental issues upon which there is a disagreement. If the teams clash on only one all-important issue, that one issue must be subdivided into its constituent parts and these become the issues. The negative may advance other basic issues not introduced by the affirmative.

The purpose of the preliminary speeches is to determine the issues to be discussed later. Proof should not be given, except in the definition of terms. But if the negative advocates an alternative plan, the plan must be outlined in the preliminary speech.

C. At the end of the 6-minute speeches, each side shall speak for another 3 minutes. The affirmative must indicate its fundamental attitude toward any alternative plan presented by the negative. It must accept or concede or protest to the judge as superficial all negative issues.

D. *At the close of the Preliminary Periods,* the judge shall have the right to decide whether a protested issue is basic and funda-

mental. Also, he may rule that the first clash must be on the definition of the terms if there is an important disagreement between the two teams. In general he may direct the teams to examine the basic assumptions behind the so-called "issues" . . . Further, he may rule whether a team may concede an issue or issues without conceding the debate.

E. *The First Clash.* A speaker on the affirmative has 4 minutes to present a basic issue essential to proving the proposition. This "issue" need not be a broad, general (and often superficial) issue such as Need-for-a-change or Workability which is so convenient for the 10-minute speeches of our standard debate form. The judge is instructed to penalize heavily a team presenting petty or obscure points which are unimportant in proving the issue. (Note: the first clash may be on the definition of terms if there is an important disagreement revealed in the Preliminary Periods. The negative shall have the right to demand that the affirmative defend its definition in the first clash.)

The first speaker on the negative must answer the specific argument advanced by the first affirmative. His speech, and each of the speeches in the following clash, must not exceed 2 minutes. The speaker must not evade the issue nor turn to another issue unless he can show that the two issues are essentially the same.

The second affirmative must then answer directly the first negative and so on until each side has spoken three times. The affirmative then has 2 minutes to close and summarize. The maximum debate time, therefore, is 16 minutes for each clash—one 4-minute speech and six 2-minute speeches.

A single "critic" judge shall be used. At the end of each speech during the clash, after the first speech by the affirmative and the first by the negative, the chairman of the debate shall allow a pause *until* the judge signals that the clash is to continue. If at any time after the first two speeches the judge decides that a speaker has replied weakly to the preceding speech of the opposition, or has dodged the issue, or has shifted ground without showing cause, or, in general, has failed to answer the previous speech with one equally strong, the judge shall declare the clash at an end and shall award one point to that side whose opponent failed to reply satisfactorily. The judge shall state briefly the reasons for his decision.

Before the debate begins, the judge should be urged to stop a clash as soon as one side fails to reply satisfactorily. He must understand that the effectiveness of the debate depends upon his doing so. If necessary, however, the judge may allow the clash to continue

past the apparently weak reply and, later, in stopping the clash, may indicate this earlier weakness as his reason.

If, however, the clash is rather even, it may be allowed to run the full 7 speeches. At the close, the judge will give his decision on the merits of the debating. The judge should be instructed to vote against any team presenting an insignificant issue.

F. *The procedure described in E is then repeated,* except that the negative now initiates the issue and accepts the burden. No issue may be initiated twice in one debate, except that the side losing a clash may initiate the same issue, or unless the judge indicates that he wishes another clash on that issue.

G. *The affirmative and negative alternate* in initiating issues until one side has won three clashes. That side is then the winner of the debate.

H. If, however, the judge believes that one side has conceded the debate or that the other side has proved decisively the one, all-important issue of the debate, he may disregard the score-by-points in awarding his decision.

If the debate is non-decision, each side shall present 2 or 3 issues. Each clash shall go the full seven speeches.

## National Direct Clash Award

To encourage debaters to examine the basic, fundamental principles and assumptions behind "issues" and "arguments," we have established the National Direct Clash Award.

To be eligible for the national award, a debater must:

1. Participate in a minimum of ten intercollegiate Direct Clash debates, or IN THE FULL SCHEDULE OF DEBATES AT A NATIONAL DIRECT CLASH TOURNAMENT, or achieve Sectional Ranking twice.

2. Participate in forty consecutive clashes without having the judge award the decision against the debater for failure to reply successfully in more than six clashes. Or participate in the full schedule of a national tournament or sectional tournaments in which the debater is stopped for weakness in not more than fifteen per cent of the clashes.

3. Demonstrate in at least seven intercollegiate debates; or at the national tournament; or in two sectional tournaments, the ability to make clear the basic, all-important issues of the debate in the preliminary six-minute period or the three-minute period following. The

debater shall demonstrate his ability to discover exactly where his side and the opposition first *basically* disagree, even though that disagreement is on some assumption either disregarded or not questioned in most of the present standard-form debates.

4. Demonstrate in at least seven intercollegiate debates, or at a national tournament, or at two sectional tournaments, the ability consistently to discover and test the fundamental assumption or assumptions behind each issue initiated by the opposition. (This analysis is almost entirely neglected in our standard form debates.)

EDWIN H. PAGET, *North Carolina State College*

# NEW BOOKS

*English for American Youth.* By SARAH AUGUSTA TAINTOR and KATE M. MONRO. New York: Macmillan Company, 1940; pp. xviii + 550. $1.68.

Like most modern books on high school English, the present work purports to fulfill the needs of students in a democracy (sic.) There is some disagreement between author and publisher as to whether it is the junior or the senior high school for which the book is intended. The former is apparently in the minds of the authors, who point out that junior high school students are today as mature as senior high school students of some years ago. The technical material covered supports the authors' opinion. The organization of the book is indicated by the five sections into which it falls: Entering High School; Expressing Yourself Correctly; Adding to Your Interests; Using Books, Magazines, and Newspapers; and Looking Toward Your Life Work. Of these, Part II, the most extensive, is twice the size of Part V, the briefest.

Mesdames Taintor and Monro deal with speech in the customary secondary school fashion, with the customary result—it is largely English that is taught, not speech. Perhaps this is not surprising in an English text intended for an English course. I cannot, however, forbear to hope that some day someone will include in a high school English text the technical material which is the basis of the "science" of speech, material now presented largely in speech courses or not at all. The oblique presentation of such material naturally adopted by most English teachers and textbooks, including this one, hardly suffices. I do not think it even dents the armor of the student sunk in content; paradoxically, this seems especially true of the better student. Perhaps I complain rather of the English curriculum than of the work in hand. Yet the pace at which speech as speech permeates — or, rather, fails to permeate — the secondary school curriculum seems to make inevitable some specific approach through English.

*English for American Youth* is profusely illustrated and, on the whole, the quality of its pictures and their reproduction is remarkably high. It is likewise pleasant to report that the type is large and easy to read. The result is a volume which, at its price, is almost startlingly attractive.

JOEL TRAPIDO, *Cornell University*

---

*A Primer of Acting.* By C. LOWELL LEES. New York: Prentice-Hall, Inc., 1940; pp. xx + 180. $1.50.

This elementary text is divided into two parts of about equal length. The first, "Observation and Analysis" includes an aesthetic of acting both as an observed and as a created art, a general analysis of the actor's relation to the play and to the character, and a description of the characteristics of good acting; naturalness, vitality, unity, balance, consistency, economy, etc. This section is sound, particularly in its recognition of the value of both the sub-

jective and the objective techniques. It is far from comprehensive, however, making no mention of the effect on acting of the form of the theatre or of different types of plays (other than tragedy and comedy). But I am sorry to say that much of it is dull. The first chapter, "Acting as an Observed Art," is almost irritatingly tedious in its labored exposition of the obvious, and sometimes, I am afraid, of the non-essential.

The second section, "Practice and Preparation," is far more interesting. It consists of brief chapters each with a swift review of some aspect of acting first presented in Part One and a large number of practical exercises. These chapters cover Observation, Rhythm, Tension and Relaxation, Emotion (simple and complex), Atmosphere and Mood, Stage Convention, Suggestion, The Dramatic, Arrangement and Motivation, Elements of Comedy and Tragedy, Dialogue, and Technique. The exercises seem well planned, graded as well as possible from the simple to the complex, and likely to stimulate the student.

B. H.

---

*Model-Theatre Craft.* By RUTH VICKERY HOLMES. Drawings by ELIZABETH HOLMES. New York: Frederick A. Stokes Company, 1940; pp. 186. $2.00.

Here in a handsome, liberally illustrated volume are careful directions and plans for the construction of a model-theatre "designed not only for the use of children, but for dramatic writers and students." Directions for constructing actors, scenery, costumes and properties and for lighting the model are presented with equal care. In addition the book contains four attractive short plays with specific directions for bringing them to life on the model stage.

Every dramatically inclined child should have a theatre like this one, and perhaps every such adult also, but even with the instructions and many drawings, it looks like quite a job to build one. Ten-year-olds might manage it, but certainly not without adult guidance. As a class project, it should be excellent.

The only adverse criticism I have is that the scenery here projected (though decorative rather than illusionistic) is of the flat wing-backdrop type, now long out of style and general use. The method of manipulating the actors through slots in the stage floor perhaps makes this type of scenery necessary. Nevertheless this is a serious limitation on the theatre's usefulness to the adult playwright or director.

B. H.

---

*One-Act Plays.* Edited by MARIE ANNETTE WEBB. New York: The Macmillan Co., 1940; pp. x + 443. $1.60.

This volume, another collection of plays intended for high-school study and production, includes 16 one-acts. None of the plays is new; six may be presented without royalty. Such standard items as "The Florist Shop," "Spreading the News," and "Where the Cross Is Made" appear in the collection, but on the whole the quality of the plays included is not up to the level maintained in, let us say, Carter and Ogden's *The Play Book.*

An introduction of 11 pages and a 43-page appendix (entitled "Helps for Understanding and Producing the Plays") are addressed to the student. Much of the material included in these sections is vaguely handled, and most of it is superficially handled; some of it is misleading, if not inaccurate. I quote a few examples: "Trap—a hole cut in the floor of a stage" (439); "Tormentor—

passage between proscenium and the first side flat" (439); "Fly—a space above the stage near the front curtain" (437); "The cyclorama is a curved curtain or wall either with a painted scene or of a solid color" (434); "A predominance of green lights tends to give an appearance of coolness to a scene" (433).

Pictures of high-school productions accompany some of the plays, and there are two supplementary diagrams.

H. DARKES ALBRIGHT, *Cornell University*

---

*The Boss.* By DAYTON DAVID MCKEAN. Boston: Houghton Mifflin Co., 1940; pp. xviii + 285. $3.00.

With ten years of practical experience in New Jersey politics as well as a thorough academic training in rhetoric and political science, Professor McKean is the ideal chronicler of the deeds of Mayor Frank Hague and his Jersey City machine. The task of compiling accurate material was difficult, because the Hague organization takes care to keep much of its record from the eyes of the public, statutes to the contrary notwithstanding; and the Jersey City newspapers, as the author carefully explains, dare not print anything that might offend the Boss. Nevertheless there have been honest investigations by the State Legislature; there are honest and fearless reporters in New York; and there are evidently members of the machine itself who are willing to risk something for civic decency if offered the shield of anonymity. The result is that a diligent and acute student can find enough facts for a reasonably complete explanation of "how this political leader and his associates came to dominate their community" and "how their machine operates."

The story is one of coercion rather than persuasion. But the Hague machine, which, as Professor McKean points out, antedates those of Hitler, Mussolini, and Stalin and doubtless helped to show them the way, has paid the highest possible compliment to the power of free discussion by suppressing it with utter ruthlessness. To students of rhetoric the book teaches the useful lesson that their specialty is entirely academic unless the right of free speech is protected and preserved. Why should the Boss make any campaign speeches at all, much less effective ones, when the result of the election has been determined in advance? Of what use are the finest rhetorical flourishes of a political opponent, when the ballots of his adherents will be mutilated or merely left uncounted? Why bother to answer the clergy, when they can be silenced by adding them to the payroll? And why attempt to justify one's policies in the press when local newspapers can be intimidated and others barred from the newsstands? Mayor Hague can make friends and influence people without even learning the rudiments of English grammar.

Yet persuasion must enter the picture somewhere, even in a dictatorship, if only in the relations between the Boss and his general staff; and if there is a weakness in this book it is the failure to show conclusively why the present boss of Hudson County is named Hague rather than Sullivan or O'Flaherty? The facts of Hague's rise to power are all set forth; but the story somehow lacks plausibility. The biographer should make every upward step in his hero's career *seem* inevitable; it is not enough to point to the record and say, "It *did* happen that way."

Probably this criticism is merely another way of saying that Professor McKean's focus of interest is the Machine rather than the man. His book would have been quite as sound, though doubtless less entertaining, if the Boss *had* been Sullivan or O'Flaherty. As an analysis of the political machine in America, *The Boss* is an indispensable guide to an unsavory but highly important phase of American life.

RAYMOND F. HOWES, *Cornell University*

---

*Voice and Articulation Drillbook.* By GRANT FAIRBANKS. New York: Harper and Brothers, 1940; pp. 234. $1.25.

Many teachers of speech are already familiar with this excellent source of drill material. Three previous editions have been published, the first appearing in 1937. The present book, while following in the main the 1939 edition, is much improved by virtue of a careful revision. Some of the material appearing in earlier editions has been left out, new material has been added, and in several instances the material has been made more negotiable through re-organization.

In general, one's chief impression is that the new edition is more practicable than earlier ones. The material on speech testing in the *Introduction* is more usable; the chapter on phonetics is much improved and the material for drill, particularly the sentences, is more practicable. One result of the revision has been to make the new book usable at lower educational levels than formerly because of a simplification of the practice material. Some readers will no doubt regret that the author saw fit to leave out the lists of most frequently mispronounced words based on the Thorndike list of the 20,000 most frequently used words. However, this loss is balanced in the chapter on pronunciation by the addition of drill material in accentuation.

The chapters on breathing, time, pitch, loudness, voice quality and stress are much the same as in the 1939 edition. Brief bibliographies have been added at the end of each chapter, and the book now has an index.

CLAUDE E. KANTNER, *Louisiana State University*

---

*Speech Guide for Listeners and Speakers.* By HARLEN M. ADAMS. California: Stanford University Press, 1940; pp. 100. $.90.

Mr. Adams believes that people learn to speak by listening. Accordingly he has developed his approach here by attempting to lead the student to hear himself as well as to hear others with a critical mind and ear. After ten pages of outlined introduction to public speaking and the speech arts, the book is given over to a progressive series of analysis blanks, through which the student speaker or reader is to be criticized in order by his instructor, his classmates, and himself. Also contained are blank outlines for speeches, a speech history chart, graphs for evaluation of progress, and blanks for chairman.

The initial outlines, while occupying but a very small portion of the book, are a concise and orderly presentation worthy of greater development. Several of the criticism blanks are fresh in styling and approach, and an improvement over similar ones this writer has seen. The question arises, however, whether an instructor not familiar with Mr. Adams' methods would be able to profit by

the great number and complexity of forms offered. If a teacher were to adopt Mr. Adams' method in its entirety the guide is certainly a worth while aid. For any other, much of its purchase price could easily be wasted in unused forms.

JAMES N. HOLM, *Kent State University*

---

*Sounds For Little Folks.* By CLARA B. STODDARD. Boston: Expression Co., 1940; pp. iii + 140. $1.75.

This book provides practice material for young children, in the form of black and white pictures, and verses from Mother Goose, nursery rhymes and other sources. In the introduction the author, recognizing the fact that certain consonants are more difficult than others for a child, recommends that more time be allowed for developing those difficult sounds, including (s), (l) and (r). She likewise calls attention to the difficulty that children have with the consonants in the final position. Furthermore, she makes mention of the sadly neglected problem of voice urging that "The teacher see to it . . . that the children should work for the most pleasing tones they are able to produce."

Colored pictures probably would have been more attractive to children.

LOU KENNEDY, *Brooklyn College*

---

*Reading to Others,* by ARGUS TRESIDDER. Chicago: Scott, Foresman and Company, 1940; pp. 529. $2.25.

Mr. Tresidder believes that "oral interpretation is the ideal meeting point of the English department and the Speech department" of educational institutions. *Reading to Others,* by stressing implicitly the critical and esthetic functions of good oral reading, supports his position admirably.

The orientation throughout is contextual. Reading to others is, in each instance (dramatic, theatric, choric, microphonic, etc.), related to the actual framework of the situation itself. Significantly, the emphasis almost always is good, conversational, unmannered speech. At no point is Mr. Tresidder taken in by vestigial remains in usage or by prestige-snob values attached to certain vowel sounds or modes of pronunciation. His brief section on Standards of Speech (to be found in the chapter on The Sounds of Speech) is representative of his empirical view of speech and speech activities.

It is interesting to notice that Mr. Tresidder's selection of materials reflects throughout this basically pragmatic attitude. For example, the journalistic essays of Vincent Sheean, the speeches of Adolf Hitler and Mussolini, the doggerel of Edgar Guest, and the esoteric poetry of Marianne Moore rub elbows in a cross-section of reading materials whose inclusiveness is intended, I believe, to reflect the variousness of the fields of choice open to the oral interpreter.

Supplementing this compilation, of some freshness and diversity, there is an accompanying text which is free from the jargon often encountered in books dealing with interpretation. The writing is colloquial, succinct, and makes extraordinary good sense. The book appears usable by an intelligent layman for self-training as well as by the teacher of speech. If there is any flaw, it is perhaps in an over-intimate quality in the textual passages. Related to this,

there is an apologetic, defensive tone, which sometimes leads to over-simplification. One should not have to justify a textbook in speech, at this time, any more than a textbook in physics.

In total impact, however, the essential empiricism of Mr. Tresidder wins out. The sections on choric speech and radio interpretation are innovations in terms of the contemporaneity of the illustrative materials. *Reading to Others,* then, is for the most part an excellent rendition of its own title. The audience, the environment, and the material to be presented receive the primary focus. Thus, the interpreter falls into his natural, secondary but equally significant, role of agent and medium of cultural communication.

VIVIENNE KOCH MCLEOD, *New York City*

---

*Psychology of English.* By MARGARET M. BRYANT and JANET RANKIN AIKEN. New York: Columbia University Press, 1940; pp. 229. $2.50.

This original and challenging study of the nature of grammar is satisfying if you have already been emancipated from the doctrine of the conventional grammarians, but not if you still believe that grammar is classical and unchangeable, like the inexorable logic on which its rules are supposed to be based. For English is not, say the authors, logical and formal as we have always thought. Its grammar has a pattern, but that pattern is not nicely symmetrical like the grammar of dead languages. It is sprawling, unpredictable and spontaneous, like the minds of the people who use it. "English has in general developed along lines determined by the human characteristics of the eager, lazy, undecided, arbitrary, partial, modest and arrogant persons who have spoken and written the language during the many centuries which have gone into its making."

Furthermore, its essential characteristic is change, resulting from a multiplicity of causes and taking a century or more before the change is established. Our modern English is no more likely to be a thousand years hence what it is today, despite the comforting thought of Henry Bradley that "English grammar is now a finished process," than it now resembles what it was a thousand years ago. The effect of human behavior, inwardly and outwardly, has, and will probably continue to have, a strong influence on vocabulary, inflections, spelling, pronunciation and syntax, for the growth of English grammar is "psychological and can be understood only by psychological interpretation."

This interpretation is discussed in chapters with titles such as Consistency, Imagination and Beauty, Arrogance and the Desire to Impress, Modesty and Politeness, and the influence of such states of mind on the sound and the grammatical pattern of the language makes up the body of this provocative study.

*Psychology of English* should be eminently usable by teachers of both written and spoken English. The book is clearly arranged and has an index. The Press deserves special notice for an unusually handsome job of printing.

ELIZABETH GOEPP SCANLAN, *Queens College*

---

*Radio Workshop Plays.* By JAMES M. MORRIS. New York: H. W. Wilson Company, 1940; pp. 322. $2.25.

Contains fifteen royalty-free plays for radio, ten being adaptations from standard plays and stories, with five original scripts. Two final chapters give hints on casting, use of incidental music, definitions of common radio termin-

ology, together with lists of sound effects desirable for each play and methods for creating them. There are adaptations from Schiller's *William Tell,* Poe's *Bon-Bon,* and from Washington Irving, Shakespeare, Ibsen, and Hans Christian Andersen. The original scripts include a Christmas story and a historical drama of pioneer life along the Susquehanna.

The book is addressed particularly to junior and senior high school groups and to college workshop and other amateur groups in need of relatively simple scripts. It offers useful practice material for speech and radio classes.

L. A. MALLORY, *Brooklyn College*

---

*Representative American Speeches, 1939–1940.* By A. CRAIG BAIRD. New York: H. W. Wilson Co., 1940; pp. 458. $1.50.

*Representative American Speeches, 1939–40* is, like its two predecessors, a collection of speeches by some of the outstanding molders of public opinion in America. Its contents are divided according to subject matter into groups on war, neutrality, defense, government ideals, political science, labor, education and religion. It contains a wealth of information on the most vital topics of the day, and in addition a number of stimulating and challenging thoughts. Thus it furnishes material for analysis and discussion, and should prove very useful in a course on discussion and debate.

To the teacher of composition this collection of speeches offers numerous examples of good structure. Mr. Baird gives us an account of the background of each speech—the place, the time, the general circumstances and the speaker's education and experience in the field of rhetoric and oratory. The speeches can, therefore, be analyzed in terms of purpose, audience and speaker.

We recommend especially for analysis Senator Borah's *The Embargo,* Norman Thomas' *America's Duty in Time of Crisis,* and James B. Conant's *The Unique Ideal of American Life.* Unlike the collections of classical speeches with which we are all familiar and which require for complete understanding a detailed knowledge of different periods of history, these speeches are taken from our own time, are addressed to people whom we know about subjects which affect us.

One might add that aside from the field of speech, this book can be used with profit by any liberal arts student. This reviewer considers it useful for adults also, in particular for those who are interested in speech and current affairs.

There are readers who will criticize the choice of speeches. Out of thousands of sermons, lectures, news reports, and campaign speeches which they have heard over the radio during the year they will no doubt recall some which in their estimation should be included in a representative collection. But careful study convinces us that these speeches have been carefully chosen. It must be remembered that they were chosen not to give complete satisfaction to any one reader but to give general satisfaction to a huge number of readers.

CHARLES A. DWYER, *New York University*

---

*Phonetic Transcriptions from American Speech.* Revised edition. Edited by JANE DORSEY ZIMMERMAN. New York: Columbia University Press, 1939; pp. XI + 83. $1.60.

"The purpose of this monograph," the Editor states in her preface, "is to

furnish phonetic transcriptions of different types of American English (and a few of British English) for those who are interested in the study of phonetic usage." These are arranged under five heads: 1) acceptable American English; 2) phonograph records of radio broadcasts by American English speakers; 3) phonograph records of "The Rat"; 4) recordings of miscellaneous material; 5) examples of British English.

In Section One the Editor has fairly represented the alternative pronunciations and has shown no preference for any chosen type, either in the order in which she has presented the material, or in the number of transcriptions of each type.

The speeches chosen for Section Two are, by and large, representative of good speech in America. The speakers themselves are among the leading statesmen and educators in this country. It is true, however, that these people—like many others—are often careless in enunciation, indistinct, and guilty of such errors as glottal stops or vocalized *t*'s between vowels. These faults are present especially in the transcribed speech of the late Secretary of State, Frank B. Kellogg.

The third section is especially good because of its broad scope. Transcriptions of "The Rat" are recorded from most of the important speech centers, from Maine to Florida and from the Atlantic to the Pacific coast. Section Five, which contains examples of British speech, presents excellent material: but the usefulness of the purely formalized types of British English presented here is open to question.

This second edition shows considerable improvement over the first. The arrangement is much better, and the addition of tables of sounds and key words of American English makes the use of this edition in school and college phonetics classes a real possibility.

PHYLLIS B. ARLT, *Cornell University*

---

*Eastern Public Speaking Conference: 1940. Papers and Addresses Delivered at the Thirty-first Annual Meeting: March 28, 29, 30, 1940, Washington, D. C.* Edited by HAROLD F. HARDING, AGNES I. ALLARDYCE, and W. HAYES YEAGER. New York: The H. W. Wilson Co., 1940; pp. 449. $3.00.

Speech teachers have long wished that some way might be found to preserve for future reference and study the talks delivered at our various meetings. Only a small fraction of these addresses can find room in the QUARTERLY JOURNAL and other periodicals devoted to speech, and, until the present volume appeared, no Speech Association had found a way to finance the publication of its proceedings. By what arts of finance or persuasion the Eastern Conference induced a standard publishing house to issue such a volume one can only guess. But it is to be hoped that its usefulness will be recognized by the profession and that the National Association, as well as other regional groups, will be encouraged to undertake similar publications.

Here are some sixty addresses covering the usual phases of Speech—speech education on the various levels, dramatics, rhetoric, voice and diction, discussion, interpretation, oratory, speech correction, tests and measurements (but there were no sections for debating or science)—and in addition a round table

on "newscasting" by three professional commentators, and a session on Measuring Public Opinion, presided over by Mr. Eugene Meyer, and containing addresses by Dr. George H. Gallup and the late Senator Ernest Lundeen. The Conference was fortunate in securing many speakers from outside the field of Speech, among others Sir Willmott Lewis, Dr. Ordway Tead, Dean Harold Benjamin, Professor John F. Dashiell, and representatives from the U. S. Office of Education, the Department of Labor, the Bureau of the Census, and the Social Security Board.

It is obvious, of course, that no one person could attend all the meetings of such a conference. The chief value of this book is that it provides the teacher with a record of the meetings he could not attend, as well as of those he did attend and wishes to remember—or criticise. An additional value is that it furnishes to the student of speech a cross section of the entire field such as he could hardly obtain from any other source.

Some of the papers are mere summaries of the discussions at a given section meeting. Some are stenographic reports of the addresses (in which one notes that his colleagues seem hardly more expert in extemporaneous composition than are his students). And some are carefully annotated scholarly papers, these last appearing (as one has come to expect) chiefly in the sections on rhetoric and oratory.

President Yeager says that he arranged the program "with the object of focusing the attention of our members on the whole problem of speech education," and in this he achieved an admirable success. It is notable that many of the papers on the general subject of speech education, and especially those contributed from outside the profession, emphasize the need to break out of the curricular groove and to think less of teaching subject matter and more of preparing students for experiences outside the classroom. This is in line with the current emphasis on teaching students rather than teaching subjects.

The profession owes a deep obligation to the Eastern Conference, and especially to Professor Harding and his committee, for bringing to publication this very useful and interesting volume.

W. M. PARRISH, *University of Illinois*

---

*Public Speaking Today.* By WILLIAM G. HOFFMAN. New York: Whittlesey House, 1940; pp. 355 + xi. $2.75.

This fourth book by Professor Hoffman, like his previous three, is more popular than academic in tone, and is addressed primarily to extension and adult classes in schools of business administration, to special students, and to individual users.

The author explains his purpose as one of "condensing and summarizing," as "the presenting of a simplified and possibly more functional application" of the body of dicta on speech composition and delivery. He addresses himself to those who "need to be fired by a will, an incentive, and an interest." He proceeds upon the principle that "encouragement and a sense of achievement and progress are necessary" as part of the process of learning to speak. There is throughout the book more emphasis upon stimulation than upon direction. Where directions are given, the "what" is discussed scantily; the "why" scarcely at all.

However, Mr. Hoffman is wisely scornful of the superstitious students by

whom "courses in public speaking are often *taken* with the same naïve faith as patent medicines." He phrases his advice pointedly, as when he advises the speaker to be a trinitarian rather than a unitarian in his speech; in other words, "the alert speaker will go up and down the triangle of himself, the audience, and the occasion."

Seven chapters, and 135 pages, are devoted to encouragement and to advice on delivery and general methods of speech composition. Nine more chapters, and 143 pages, discuss nine types of speeches, including parliamentary law, group discussion, and radio speaking. Two final chapters provide a rapid-fire summary of "How to Improve Your Voice," and "A Chat with the Instructor," in which classroom novices are advised on how to teach speech. Ten sample speeches, mostly contemporary, a University of Chicago Round-table discussion, and generous lists of topics, questions, and assignments complete the survey of the book's contents.

Scholars in speech might call *Public Speaking Today* shallow; experts might wince at the slap-dash style with which technical problems are brushed aside; academicians might object to the treating of difficulties in a manner occasionally too dogmatic and generally too soothing; anyone is apt to be puzzled now and then by the organization. But this reviewer suspects that the types of students listed in the opening paragraph will find here a book which they can easily understand, really enjoy, and from which they will profit.

ROBERT T. OLIVER, *Bucknell University*

## OTHER BOOKS RECEIVED

*Increasing the Power of Federal Government.* Annual Debater's Help Book, Vol. VII. Edited by E. C. BUEHLER. New York: Noble and Noble, 1940; pp. 382. $2.00.
Bibliography more selective than in previous volumes.

---

*Increasing Federal Power.* Reference Shelf, Vol. 14, No. 3. Compiled by HARRISON BOYD SUMMERS and ROBERT E. SUMMERS. New York: H. W. Wilson Company, 1940; pp. 301. $1.25.
Annual debater's help book.

---

*Interstate Trade Barriers.* Reference Shelf, Vol. 14, No. 2. Compiled by JULIA E. JOHNSEN. New York: H. W. Wilson Company, 1940; pp. 215. $1.25.
Help for the debater.

---

*Propaganda Analysis.* By EDGAR DALE and NORMA VERNON. Columbus, Ohio: Bureau of Educational Research, Ohio State University, 1940; pp. 29; paper, $.25.
An annotated bibliography.

---

*Speech and Play.* By GRACE S. FINLEY. Illustrated by MARGARET HOY SCOVEL. Boston: Expression Company, 1940; pp. 40; paper. $.75.
Rhymes and pictures for nursery school and kindergarten.

---

*Rhymes for Children.* By PAUL EDMONDS. Boston: Expression Company, 1940; pp. 40; paper. $.75.
Verses with illustrations for first and second grade children.

# IN THE PERIODICALS

*Review of Educational Research*, X, No. 2, April, 1940.

This issue is entirely devoted to a review of research material on the language arts for the three year period ending October, 1939; and is organized in six chapters, as follows:

I. Reading. William S. Gray and others, 79–106.
II. English Language Composition on Literature. J. Paul Leonard with the assistance of Rebecca Arnell. 107–125.
III. Foreign Languages — Classical and Modern. Harl R. Douglass and others. 126–145.
IV. Handwriting. Frank N. Freeman. 146–148.
V. Spelling. Ernest Horn and Peter L. Spencer. 149–151.
VI. Speech. Peter L. Spencer and Ernest Horn. 152–153.

The section on speech is presented as a "brief and obviously incomplete review of selected studies" which indicates the need for further work in that area. Any student of speech may well be amazed that the most basic of all the language arts should be relegated to one and one-half pages at the end of a seventy-four page digest of current research in language.

Twenty pages of bibliography are included.

---

*The School Review*, XLVIII, No. 6, June, 1940.

NUTTERVILLE, CATHERINE and BLOOM, ALTON Z.: "The Remedial Reading Program in Butte High School." 428.

POND, FREDERICK L.: "Influence of Reading Abilities on School Success in Grade IX." 437.

Nutterville and Bloom's study indicates need for readjustment of courses and text-books in high-school to meet the needs of pupils with reading problems.

Pond presents a regression equation for prediction of ninth-grade scholastic achievement, indicating relative weights of such variables as IQ, reading rate, reading comprehension, reading experiences, vocabulary.

---

*School and Society*, LII, No. 1333, July 13, 1940.

"The University of Chicago Conference on Reading." 22.

"A Survey of Children's Radio Preferences." 23.

Speakers at the Conference on Reading at the University of Chicago, June 26–29, emphasized the importance of a background of experience, and of thoughtful and critical rather than hasty reading.

A survey made by the United Parents Association of New York City shows that children dislike "thriller" and "Horror" dramas, and preferred history, music, fairy tales, and news and information programs about children.

---

FOLEY, LOUIS: "'Go Slow' or 'Go Slowly,'" *The Journal of Education*, CXXIII, No. 5, May-June, 1940, 163–165.

This is a study of usage, with chief reference to the adverbial ending *-ly*.

*The Grade Teacher,* LVII, No. 10, June, 1940.
SIMPKINS, L. W.: "Choral Reading," 24, 63.
MONTGOMERY, ELIZABETH: "Remedial Reading," 47, 73.

Simpkins presents material suitable for class work.

Montgomery offers practical suggestions for teachers in the intermediate and grammar grades.

---

TAUBER, ABRAHAM: "The Teaching of Speech and Democracy." *High Points,* XXII, No. 6, June, 1940, 67–71.

The article suggests means of teaching the principles of democracy in speech courses. D. E. P.

---

MCLEAN, CAMERON: "That Voice of Yours." *Music Teachers' Review,* IX, No. 5, May-June, 1940, 191–193, 196.

The writer emphasizes the importance of thinking and feeling as stimuli in developing voice control. D. E. P.

---

HART, WILLIAM G.: "Our Children Learn to Read." *The Nation's Schools,* XXVI, No. 1, July, 1940, 27–31.

The chairman of film production in the Fordson Public Schools, Dearborn, Michigan, describes the process of making a moving picture to show methods of teaching the basic skills of reading.

---

*The Grade Teacher,* LVIII, No. 1, September, 1940.
BALDRIDGE, CHLOE C.: "Reading" 26, 95.
BALDRIDGE, CHLOE C.: "Improvement of Reading." 46.
EASTMAN, MILTON C.: "The Speech Class." 74.

In her first article Miss Baldridge discusses objectives, vocabulary building and methods of organizing a reading program for primary grades.

The second article treats diagnostic or testing aids to reading progress.

Eastman presents some helps in speech correction.

---

BACKUS, OLLIE: "Speech Education for Every School." *N.E.A. Journal,* XXIX, No. 5, May, 1940, 141.

Briefly suggests a practical program of speech education suitable for all schools and designed to meet the needs of all pupils.

---

*Education,* LX, No. 10, June, 1940.

This issue is devoted largely to problems of radio education and includes the following articles:

GOUDY, MRS. ELIZABETH: "Radio Broadcasting Information to Teachers." 612–617.
WILKINSON, JOHN: "Original Broadcasting." 618–621.
MACRORIE, JANET: "Taste on the Air." 622–626.
SEEBACH, JULIUS F.: "Did You Like the Program." 626–638.
ORNDORFF, BERNICE: "A Radio Primer for Teachers." 630–638.
GAUDET, HAZEL: "High School Students Judge Radio Programs." 639–646.
BACK, LUCIA: "Radio and Children." 646–648.
HALE, ROBERT KING: "Argentina's School of the Air." 649–653.
SELDES, GILBERT: "Television in Education." 653–655.

This department is glad to have information about local and regional speech publications. The following have been received lately:

*The Wisconsin Speech Courier,* II, No. 1, October, 1940, Official publication of the Wisconsin Association of Teachers of Speech, and edited by the Association's Executive Committee, of which William M. Lamers of Marquette University is chairman, contains the proposed constitution of the organization and a directory of Wisconsin teachers of speech in addition to the following articles—

CLARKE, WALTON D.: "Speech Training of Wisconsin Teachers."
WEST, ROBERT: "When Is a Speech Defect?"
LAMERS, WILLIAM M.: "Discussion vs. Debate."
MITCHELL, RONALD E.: "The Changing Amateur Play."
LISON, KATHERINE PRATT: "Photoplay Study."
WELLS, CHARLOTTE G.: "Speech Education by Radio."
SCHMIDT, RALPH N.: "National High School Speech Tournament."

---

*The Southern Speech Bulletin,* VI, No. 1, September, 1940, published by the Southern Association of Teachers of Speech, and edited by Robert B. Capel, Hendrix College, Conway, Arkansas. This issue contains the following:

CAPP, GLENN R.: "Let's Improve Debate." 1–5.
BAKER, LILLIAN B.: "Aids in Teaching Interpretation in High School." 6–9.
PASSONS, T. A.: "Present Trends in Oral Reading in Elementary Schools." 10–13.

The issue also contains a directory of officers of the speech associations of Southern states.

---

*Western Speech,* V., No. 1, November, 1940. The official publication of the Western Association of Teachers of Speech has been noted previously in this Department. This issue contains:

FISKE, VOCHA: "Some Relations of General Semantics to Speech Education." 1–6.
KING, EDWIN J.: "Case Method of Instruction in High School." 6–10.
MAHAFFEY, R. D.: "After Dinner Speaking." 10–13.
FRUEWALD, ELIZABETH: "The Teaching of Speech to the Deaf." 21–23.

---

## I. RHETORIC, PUBLIC ADDRESS, AND RADIO

*American Speech,* XV, No. 3, October, 1940.

MATTHEWS, WILLIAM: "Early New England Words." 225–231.
FIREBAUGH, JOSEPH J.: "The Vocabulary of 'Time' Magazine." 232–242.

Mathews gives a sampling of words found in colonial diaries written before 1800 to indicate the linguistic value of these writings.

Firebaugh shows how *Time* magazine creates striking effects by the use of words or combinations of words. He classifies the kind of words used by this magazine as follows: (a) esoteric words, (b) words more or less obsolete, (c) slang or barbarisms, (d) blends, (e) compounds, (f) words formed with prefixes and suffixes.

DOMIS E. PLUGGÉ, *Hunter College*

TAUBE, EDWARD: "German Influence on the English Vocabulary." *The Journal of English and Germanic Philology*, XXXIX, No. 4, October, 1940, 486–493.

---

EWERT, A.: "Dante's Theory of Language." *The Modern Language Review*, XXXV, No. 3, July, 1940, 355, 366.

The author analyzes certain of Dante's writings to show his clear perception of the nature of linguistic change and the relation between standard speech and dialect in the Italian of his day.

---

THOMPSON, EVERETT E.: "Dictionaries Don't Just Happen." *The Journal of Education*. CXXIII, No. 6, September, 1940, 195–197.

A discussion of some problems of dictionary-making by a member of the editorial staff of G. and C. Merriam Company.

---

GROVER, WAYNE: "Research Facilities and Materials at the National Archives." *American Political Science Review*, XXXIV, No. 5, October, 1940, 976–983.

Lists the principal groups of departmental records transferred to the National Archives.

ORVILLE A. HITCHCOCK, *University of Akron*

---

CALDWELL, MARTHA: "When Horace Greeley Visited Kansas in 1859." *The Kansas Historical Quarterly*, IX, No. 2, May, 1940, 115–140.

Some attention is given to the speeches made by Greeley on this trip, especially the speech at Osawatomie on the occasion of the organization of the Republican Party in the Territory of Kansas.

O. A. H.

---

MILLER, CLYDE R.: "Propaganda Analysis." *Journal of the National Education Association*, XXiX, No. 7, October, 1940, 201–202.

A definition of propaganda and description of its main devices by the executive secretary of the Institute for Propaganda Analysis.

---

SMITH, ENID SEVERY: "Profitable Conversation." *Emerson Quarterly*, XX, No. 4, October, 1940, 15–16.

The writer gives precepts for effective conversation.

D. E. P.

---

KIRKLAND, EDWIN CAPERS: "The Effect of Oral Tradition on 'Robin Hood and Little John.'" *Southern Folklore Quarterly*, IV, No. 1, March, 1940, 15–21.

The author cites evidence from American variations of the ballad "Robin Hood and Little John" to show that oral transmission may sometimes improve instead of degrade narrative effectiveness and diction.

HUBER, ROBERT B.: "A College Debater Carries On." *The Speaker*, XXV, No. 1, November, 1940, 3, 6–7.

An account of Wendell L. Willkie's experience in speaking and debating during his student days at Indiana University.

Other articles in this issue are—

OLIVER, ROBERT T.: "Debating for Fun." 4–5, 8.

RAY, WILLIAM: "Democracy in Debating." 10–11, 14.

---

STUDEBAKER, GORDON: "The Educational Radio Script Exchange." *School Life*, XXVI, No. 2, November, 1940, 52–53.

A summary of the services of the Exchange. The following materials are distributed on a loan basis: radio scripts, books on radio, recordings of programs, information folders. It also maintains a clipping service. Address: The Educational Radio Script Exchange, U. S. Office of Education, Washington, D. C.

O. A. H.

---

NEUMEYER, MARTIN: "Radio and Social Research." *Sociology and Social Research*, XXV, No. 2, Nov.–Dec., 1940, 114–124.

A broad survey of the lines of research so far developed in the field of radio, with some suggestions for future research.

O. A. H.

---

## II. DRAMA

*Theatre Arts*, XXIV, No. 10, October, 1940.

GASSNER, JOHN: "The Group Theatre." 729–744.

BEISWANGER, GEORGE: "The Power Behind the Tone." 735–744.

Gassner attempts to evaluate the contribution of the Group Theatre during the last ten years.

Beiswanger emphasizes the importance of voice in acting and discusses some of the conflicting theories and methods in teaching voice.

D. E. P.

---

*Theatre Arts*, XXIV, No. 11, November, 1940.

JONES, ROBERT EDMUND: "Designing a Stage Costume." 791–798.

BROWN, IVOR: "Dramatic Criticism—Is It Possible?" 803–807.

Jones gives the principles of designing theatrical costumes and presents a concrete example of their application to practice.

Brown asserts that the criticism of play produced by the commercial theatre must be, to some extent, a hit-or-miss business.

D. E. P.

---

*Stage*, I, No. 1, November, 1940.

WOOLLCOTT, ALEXANDER: "Perfectly Done." 35–36.

MOREHOUSE, WARD: "Somerset Maugham." 48–49.

BOOTHE, CLARE: "Letters of a Last-nighter." 54–55, 94–95.

In the same issue appears the three act play *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart.

D. E. P.

WELLS, HENRY W.: "The Continuity of Shakesperian Prose." *The Shakespeare Bulletin Association,* XV, No. 3, July, 1940.

Shakespeare's prose, states the writer, shows no comparable development in style to poetry; his early prose is remarkable for maturity, his latest for relative similarity to what precedes it.

---

EDIGER, THEODORE A.: "University of Tulsa Experimental Theatre." *Platform News,* VII, No. 2, October, 1940, 29–30.

D. E. P.

---

CAMPBELL, GENEVIEVE CLARK: "The 'Free' Theaters." *Emerson Quarterly,* XX, No. 4, October, 1940, 9–10, 14.

The article gives important events in the life of Andre Antoine, together with his contribution to the theatre.

D. E. P.

---

*The High School Thespian,* XII, No. 2, October, 1940.

GERSTENBERG, ALICE: "Ideas for Plots." 6–7.

CASS, CARL B.: "Stage Make-up." 8–9.

Gerstenberg tells the origin of the plots of *Within the Hour* and *The Queen's Husband.*

Cass explains the purpose of theatrical make-up, the factors determining the impressions of a character on the stage, etc.

Other articles appearing in this issue are:

BLANCHARD, FRED C.: "Alfred Lunt." 4–5, 7.

HAMAR, CLIFFORD E.: "The American Career of Richard Mansfield." 10–11.

D. E. P.

---

*The High School Thespian,* XII, No. 3, November, 1940.

CASS, CARL B.: "Stage Make-up." 7–9.

BLANCHARD, FRED C.: "Walter Huston." 5–6.

D. E. P.

---

PASCAL, R.: "The Stage of the 'Englische Komodianten'—Three Problems." *The Modern Language Review,* XXV, No. 3, July, 1940, 367–376.

A commentary on some points about the stage of the English Players in Germany in the seventeenth century.

---

*National Theatre Conference Quarterly Bulletin,* II, No. 3, October 1940.

HUTCHENS, JOHN K.: "Gallant History." 8–10.

JELLIFFE, ROWENA WOODHOW: "Karamu: 'Place of Enjoyment.'" 14–18.

Hutchens' article is an appreciation of *Theatre Arts Magazine* on its twenty-fifth anniversary.

In the second article the director of The Gilpin Players gives an account of the origin and 20 years work of this oldest Negro Theatre group in America.

---

*The Review of English Studies,* XVI, No. 63, July, 1940.

GREG, W. W.: "The Staging of *King Lear.*" 300–303.

BATESON, F. W.: "Notes on the Text of Two Sheridan Plays." 312–317.

## III. VOICE AND PHONETICS

*Emerson Quarterly*, XX, No. 4, June, 1940.

HARDY, WILLIAM G.: "What Diction to Teach." 3–4, 8.

GRAY-SMITH, ROWLAND: "The Neutral Vowel." 7–8.

Hardy believes that teachers of diction should give less attention to academic standards of pronunciation and more attention to pronunciations that are used by the educated speakers of a community.

Gray-Smith points out that when Webster's dictionary italicizes a vowel in indicating the pronunciation of a word, the sound in good speech is the neutral vowel.

D. E. P.

*American Speech*, XV, No. 3, October, 1940.

TRAEGER, GEORGE L.: "One Phonemic Entity Becomes Two: The Case of the 'Short A.'" 255–258.

CAFFEE, W. M.: "Southern 'L' Plus a Consonant." 259–261.

Traeger finds a tendency in parts of the United States toward division of the [æ] phoneme into two phonemes—the low front unrounded lax sound as in *cat* and the slightly higher tense long sound as in *bare*.

Caffee says that in parts of the United States a glide toward a back vowel is found before *l* when it is preceded by any vowel.

D. E. P.

*Annals of Otology, Rhinology and Laryngology*, XLIX, No. 3, September, 1940. WALDAPFEL, RICHARD: "Pathology of the Subepithelial (Reinke's) Layer of the Vocal Cords." 647–660.

LINDSAY, J. R.: "Laryngocele Ventricularis" 661–

Waldapfel presents a study of pathological changes which may take place in the thin layer of loose connective tissue (first pointed out by Reinke) between the epithelium and the elastic and muscular tissue of the vocal cords.

Lindsay's study of the air sac which may develop from the saccus of the ventricle of the larynx gives additional evidence about action of true and false vocal cords and intratracheal pressures during phonation.

UDDSTRÖMER, MARTIN: "Nasal Respiration." *Acta Oto-Laryngologica*, Supplement XLII, 146 pp. Helsingfors, 1940.

This is "A critical survey of some current physiological and clinical aspects of the respiratory mechanism with a description of a new method of diagnosis."

KANY, CHARLES E.: "Rounded Vowel *E* in the Spanish Diphthong *UE*." *University of California Publications in Modern Philology*, XXI, No. 3, May 24, 1940, 257–276.

The author concludes that "contrary to Navarro Thomás statement, the *e* in the Spanish diphthong *ue* is often rounded by cultured Spaniards."

## IV. PSYCHOLOGY OF SPEECH

(Problems of Hearing)

*The American Journal of Psychology*, LIII, No. 3, July, 1940.

STEVENS, S. S. and VOLKMANN, J.: "The Relation of Pitch to Frequency:

A Revised Scale." 329–353.

GIRDEN, E.: "The Role of the Auditory Area of the Cortex." 371–383.

BUMSTEAD, A. P.: "Distribution of Effort in Memorizing Prose and Poetry." 423–427.

Stevens and Volkmann prose a new subjective pitch scale, based upon a unit called a *mel* which is defined as one thousandth of the pitch of a 1000 ~ tone.

Girden offers evidence to show that there is a specific cortical auditory area in which particular pitches are mediated by different areas, but that in emergencies the intact auditory cortex can mediate hearing according to number of nerve impulses produced by the respective tones.

Bumstead studies the effects of (1) length of intervals between readings and (2) size of units learned upon study-time and elapsed-time.

---

*The Journal of the Acoustical Society of America*, XII, No. 2, October, 1940

WEVER, ERNEST GLEN, BRAY, CHARLES W., and MERLE, LAWRENCE: "The Interference of Tones in the Cochlea." 268–280.

JONES, R. CLARK, STEVENS, S. S. and LURIE, M. H.: "Three Mechanisms of Hearing by Electrical Stimulation." 281–290.

STEINBERG, J. C., MONTGOMERY, H. C., and GARDNER, M. B.: "Results of the World's Fair Hearing Tests." 291–301.

The first of these studies reports a new phenomenon, called tonal interference, distinct from masking and revealed by "the electrical responses of the cochlea as a reduction of the response to one tone due to simultaneous presentation of another."

The second paper, following an earlier study of the response of the normal ear to alternating current, reports a study of 20 ears lacking tympanic membranes. In these cases the ear followed a "linear," rather than a "square" law of response.

The third report summarizes facts of hearing acuity in relation to age, sex, place of residence, economic status, etc., based on facts from the hearing tests given by the Bell System at the New York and San Francisco Fairs.

---

*The Volta Review*, XLII, No. 11, November, 1940.

TIMBERLAKE, JOSEPHINE B. and MONTGOMERY, RUTH BOLEN: "Why Do Some Deaf Students Succeed among Hearing Students?" 757–764.

HEIDER, GRACE MOORE: "The Thinking of the Deaf Child." 774–776, 804, 806, 808.

TIMBERLAKE, JOSEPHINE B.: "Hearing Aids—1940." 781–786, 800–801.

---

*The Volta Review*, XLII, No. 11, October, 1940.

This entire issue is devoted to the papers presented at the golden anniversary meeting of the American Association to Promote the Teaching of Speech to the Deaf held at Providence, Rhode Island, June 17–21, 1940.

---

*The Laryngoscope*, L, No. 9, September, 1940.

RICHARDS, LYMAN G.: "Otogenic Complications. A Resume and Discussion of the Literature for 1939." 797–846.

NEWHART, HORACE: "Observations on the Conservation of Hearing." 847–855.

BEASLEY, WILLIS C.: "The General Problem of Deafness in the Population." 856–905.

---

*The Laryngoscope*, L, No. 8, August, 1940.

GUILD, STACY R., and others: "Impaired Hearing in School Children." 731–746.

DAVIS, HALLOWELL: "The Clarification of Certain Phases of the Physiology of Hearing." 747–755.

SHEPARD, F. H.: "A New Amplifier Having Characteristics Similar to Those of the Human Ear, and Its Application to the Problem of Deafness." 767–772.

Guild and his co-workers report the results of otologic examinations of 1,365 Baltimore school children, ages 8 to 14 years.

Davis' discussion touches upon intra-aural muscles as a protection against over-stimulation bone-conduction, and the physiology of pitch discrimination.

Shepard's amplifier uses the principle of distortion in constructing his hearing aid.

---

TIMBERLAKE, JOSEPHINE B.: "Children Who Cannot Hear Well." *The Phi Delta Kappan*, XXIII, No. 2, October, 1940, 61–63.

This is an outline of a public school program for handling children with hearing handicaps.

---

MARSHALL, HESTER: "The Hard of Hearing Child." *California Journal of Elementary Education*, IX, No. 1, August, 1940, 38–42.

"Students of this problem say that the child who has the analytical type of mind makes a very poor lip reader, and that the child having the mind which synthesizes language makes a good lip reader. . . ."

O. A. H.

---

"The Audiometric Testing Program for 1940–41." *Pennsylvania Public Education*, VIII, No. 2, October, 1940. 10–11.

---

CROWE, S. J.: "The Recognition, Treatment, and Prevention of Hearing Impairment in Children." *The Laryngoscope*, L, No. 7, July, 1940, 658–662.

Devoted chiefly to a discussion of radium treatment for lymphoid tissue.

---

*The Bulletin of the King County Medical Society* (Seattle, Washington), XIX, No. 16, October 21, 1940.

MILLER, ELVENA: "Education of the Acoustically Handicapped." 9–11.

GOFF, WILLARD F.: "Individualizing Hearing Aids." 11–12.

Miss Miller describes the program of re-education carried on under her direction in the Seattle, Washington, public schools.

Dr. Goff presents the steps necessary in proper selection of a hearing aid.

## V. SPEECH CORRECTION

*The Journal of Speech Disorders,* V, No. 2, June, 1940.

KENYON, ELMER L.: "A Critical Examination of the Foundations of the 'Recoil of the Vowel' Theory of the Cause of the Impediment of the Speech in Stammering." 97–112.

ROBBINS, SAMUEL D.: "Dysarthria and its Treatment." 113–120.

VAN DANTZIG, MARIJN: "Syllable-Tapping, a New Method for the Help of Stammerers." 127–131.

Kenyon refuses to accept Bluemel's contention that it is the vowels rather than the consonants that cause the real trouble for the stutterers, arguing that his (Bluemel's) observations and statements in support of this "recoil of the vowel" theory are at variance with the well established peripheral symptoms of the disorder. Admitting, however, that the theory does make an attempt, "although feeble," to consider the symptomatology of stammering, the author, it appears, has still less patience with those theories "which make essentially no accurate attempt at all to explain such symptoms."

Robbins discusses dysarthria, a disturbance of articulation due to lesions of the central nervous system, in all of its forms and manifestations. Relaxation and a slow, deliberate rate of speaking form the basis of therapy, supplemented by careful, deliberate training of first the coarser muscles, then the finer muscles concerned with articulation.

Van Dantzig advocates a method of noiseless tapping with successive fingers of one hand in rhythm with the syllables being uttered for treatment for stammering (or stuttering), which the author freely admits "only combats the symptoms and does not attack the original root of the speech-defect."

This issue of the *Journal* also contains:

STROTHER, CHARLES R.: "The Vocal Consequences of Various Surgical Procedures for the Relief of Bilateral Recurrent Nerve Paralysis of the Larynx." 121–126.

PALMER, MARTIN F. and OSBORN, COURTNEY D.: "A Study of Tongue Pressures of Speech Defectives and Normal Speaking Individuals." 133–140.

GAINES, FRANCES P.: "Frequency and Effect of Hearing Losses in Cleft Palate Cases." 141–149.

KISER, BONNIE: "A Demonstration of Group Audiometer Tests." 151–152.

BARKER, JAMES L.: "Dynamic vs. Static Phonetics." 153–183.

PALMER, MARTIN F.: "The Speech Development of Normal Children." 185–188.

TUTHILL, CURTIS: "A Quantitative Study of Extensional Meaning with Special Reference to Stuttering." 189–191.

VIRGIL A. ANDERSON, *Stanford University*

---

JACKSON, CHEVALIER: "Myasthenia Laryngis." *Archives of Otolaryngology,* XXXII, No. 3, September, 1940, 434–463.

Dr. Jackson regards the larynx as an air column instrument analogous to the cornet, and declares that a large proportion of clinical cases of hoarseness and vocal abuse are caused by muscular asthenia involving most severely the thyroarytenoiseus muscles, rather than mucosal inflammation. Symptoms, diagnosis, and treatment are discussed.

WYATT, GERTRUDE: "Language Behavior in Childhood." *Educational Method,* XX, No. 2, November, 1940, 80–87.

The first in a series of articles discussing speech disabilities due to deafness, partial deafness, other organic disturbances, aphasia, hearing mutism, mental deficiency, unfavorable environment, and other hereditary factors.

O.A.H.

---

*Archives of Otolaryngology,* XXXII, No. 4, October, 1940.

MARTIN, HAYES E. and BLADY, JOHN V.: "Cancer of the Nasopharynx." 692–727.

GEWANTER, ROBERT: "Conservative Treatment of Sinusitis in Children." 728–743.

---

## VI. SPEECH PEDAGOGY

BURNSIDE, CAROLYN: "Improving the Reading of Seventh Graders." *California Journal of Secondary Education,* XV, No. 6, October, 1940, 355–357.

The Sangren-Woody Reading Test showed that many junior high school students needed remedial instruction. The remedial program included oral reading, with special attention to "enunciation, posture, pronunciation and expression."

O. A. H.

---

DOLCH, E. W.: "A Remedial-Reading Specialist in Every School." *The Elementary School Journal,* XLI, No. 3, November, 1940, 206–209.

Suggests oral reading, especially the Gray Standardized Oral Reading Check Tests, as one of the best methods of diagnosing reading disabilities.

O. A. H.

---

SCUDDER, HAROLD: "A Functional English Course." *The Journal of Higher Education,* XI, No. 8, November, 1940, 412–417.

The University of New Hampshire has abolished the required Freshman English course. The less than 50% who do not pass are given individual, tutorial instruction. Those deficient in oral English are turned over to a remedial speech expert on the staff.

O. A. H.

---

*High Points,* XXII, No. 7, September, 1940.

NEW YORK ASSOCIATION OF TEACHERS OF ENGLISH: "Speech Activities in the English Classroom." 33–53.

TAUBER, ABRAHAM: "Social Problems of Speech Defectives." 76–78.

The report by the New York Association of Teachers of English outlines the general objectives and specific aims of speech education for high schools in New York City.

Tauber urges that speech defectives be protected against racketeer teachers.

D. E. P.

---

CARROLL, J. B.: "Knowledge of English Roots and Affixes as Related to Vocabulary and Latin Study." *Journal of Educational Research,* XXXIV, No. 2, October, 1940, 102–111.

The author has developed a test of knowledge of roots, prefixes, and suffixes in English words; and finds that teaching word derivation in Latin does not necessarily aid in enlarging English vocabularies.

LINTZ, O. LOUISE: "The English Teacher and the Assembly Program." *The English Journal,* XXIX, No. 8, October, 1940, 648–651.
Discussion of some problems of oral English in the assembly.

---

TERKEL, MEYER: "A Town Hall Meeting of the Air Auditorium Program in an Elementary School." *Education,* LXI, No. 1, September, 1940, 38–39.
A description of the use of this popular program in an elementary school.

---

BRADFORD, ARTHUR L.: "Educational Dramatics in the High School." Peabody *Journal of Education,* XVIII, No. 2, September, 1940, 109–114.
An educational interpretation of the philosophy and methods of high school dramatics.

---

ADAMS, HARLEN M.: "A Junior College Theatre." *Progressive Education,* XVII, No. 1, January, 1940, 40–43.
Dr. Adams describes some experiments with outdoor productions and a four-sided stage at Menlo Junior College.

---

EICH, LOUIS M.: "Literary Criticism." *Emerson Quarterly,* XX, No. 4, June, 1940, 5–6.
Eich discusses the type of literary criticism that will aid the teacher of oral interpretation.

D. E. P.

JOHNSON, WILLIAM H.: "Technique of the Individual Conference." *The School Review,* XLVIII, No. 8, October, 1940, 600–605.
A discussion of methods and problems of the interview as a means of educational guidance.

---

*Platform News,* VII, No. 2, October, 1940.
WALCH, J. WESTON: "On the Other Hand." 8–10.
GRADY, C. E.: "Debate Must Be Realistic." 15–18–19.
Walch argues for the "negative alternative in debate."
Grady defends the dynamic style of speech for debate and attacks the cross-examination method.
Other articles in this issue are:
RAND, MARK: "Debate—Power Enough Now" (Negative argument on National High School topic) 3–5.
HOKE, HENRY: "Sidelights on the Federal Government." 12–14.
PALZER, EDWARD: "Streamline Your Rebuttals." 20–21.
WALCH, J. WESTON: "The National Tournament." 22–23.
PALZER, EDWARD: "Are Debaters 'Propaganda Proof'?" 24–25.

---

D. E. P.

*Platform News,* VII, No. 3, November, 1940.
HOLM, JAMES N.: "Judging the Cross-Examination Debate." 6–9.
The writer gives specific suggestions for arriving at a comparative ranking of teams in cross-examination debating.
Other articles appearing in this issue are:
EDNEY, C. W.: "Long Range Economic Planning the Need Today." 3–5.
WALCH, J. WESTON: "What is the Federal Power Debate About?" 9–12.
MARKERT, M. G.: "He Stacked the Cards." 15, 18, 20.
PALZER, EDWARD: "Check Those Transmission Wires." 22–23.

D. E. P.

# NEWS AND NOTES

## EASTERN

### General

The annual meeting of the A.S.C.A. was held at State College, Pa., in conjunction with that of the *American Association for Applied Psychologists*, on September 2–4, 1940.

The following officers were elected for the two-year term, beginning January 1, 1940: President Samuel D. Robbins, Emerson College; First Vice-President, Herbert Koepp-Baker, Pa. State College; Second Vice-President and Chairman of Program Committee, Harry J. Heltman, Syracuse University; Secretary, D. W. Morris, Indiana State Teachers College; Treasurer, Bryng Bryngelson, University of Minnesota. Wendell A. L. Johnson, University of Iowa, was elected Councilor for a term of four years. G. Oscar Russell, Ohio State University, was continued as Editor for an indefinite term.

It was voted to meet next year with the N.A.T.S. in Detroit.

Five hundred dollars was reappropriated for the publication of the revised and enlarged *Dictionary of Terms Dealing with Disorders of Speech and Voice* and the Nomenclature Committee was continued to complete this.

The following resolution was passed:

*Whereas*, The American Speech Correction Association is the official organization of trained specialists in the field of remediation of speech handicaps, and

*Whereas*, in the past war an acute problem of placement of handicapped persons existed and only a makeshift solution of the problem was possible due to inadequate personnel and lack of proper preparation for handling of these cases, and

*Whereas*, speech disabilities arising from military service in war constitute numerous problems in addition to those ordinarily found in the general population, and

*Whereas*, a national emergency exists in which the man power of the nation is being called to serve,

*Therefore, be it resolved by vote of the fellows of The American Speech Correction Association*

*That the Association place its collective and individual services at the disposal of the War Department of the United States, endorsing the principle of national defense, and pledging its entire active resources in that manner which will be of best service to the nation.*

* * * *

More than three hundred teachers attended the various meetings held in connection with the *Conference in Speech Education* held at Syracuse University on Thursday, July 18. General sessions, sectional meetings, and group conferences with Social Studies, Reading, and English, featured this program.

The speakers at the general session, of which the theme was *New Horizons in Speech Education*, were: Herbert Koepp-Baker, Penn. State College, *New Horizons in Speech Correction;* Bower Aly, University of Missouri, *The New Education in Speech*, discussion led by Agnes Allerdyce, Queens College; Ly-

man Bryson, Columbia University, *The Dialectics of Politics.* H. J. Heltman, chairman of the School of Speech and Dramatic Art, presided.

W. M. Parrish of the University of Illinois spoke on the topic *Reading Aloud,* at the noon luncheon.

The afternoon program was given over to a series of demonstrations planned to meet special interests in the teaching of speech and dramatics. Milton Dickens, director of forensics at Syracuse, arranged a *demonstration debate* on the 1940–41 high school question. The speakers were Robert W. Miller of the School of Law, Syracuse, and Robert F. Steadman of the Maxwell School of Citizenship, Syracuse. Mr. Aly led the discussion on the speeches and commented on sources of evidence for the national question.

A large number of cases presenting various problems in voice and articulation were presented at the *Demonstration Speech Clinic* arranged by Mrs. Lillian Armstrong, of the Syracuse staff. Mr. Koepp-Baker commented on some of the questions of theory and therapy suggested by the cases.

Visiting directors of Dramatics found especial interest in a *Demonstration of Theatre Arts* arranged by Mr. Sawyer Falk, Director of Dramatics at Syracuse. Students presented scenes from *The Second Man,* illustrating specific problems in action and characterization.

A *demonstration on the use of recordings* sponsored by Mr. Kenneth Bartlett of the *Syracuse Radio Workshop* suggested new classroom techniques. Ben Darrow, educational director of WBEN, Buffalo, was the principal speaker.

Mr. Loren D. Reid was director of the conference.

* * * *

For eight weeks during the Summer of 1941 there will be offered at Cornell University, under the sponsorship of the American Council of Learned Societies, intensive instruction in the Chinese and Japanese languages, as follows:

1. *Chinese* for beginners.
2. *Advanced Chinese,* with particular emphasis on technical linguistic phenomena.
3. *Japanese* for those with some knowledge of Chinese.

*Dr. George A. Kennedy,* of Yale University, will be in charge of the work in Chinese, and *Dr. Edwin O. Reischauer,* of Harvard University, of that in Japanese.

The total cost of attendance, including tuition, lodging, board, and registration fees, will be about $150 for the eight weeks.

Some scholarship assistance will be available.

For particulars, address Mr. Mortimer Graves, Administrative Secretary, American Council of Learned Societies, 907 Fifteenth Street, N. W., Washington, D. C.

The program in the four acts planned by the *Cultural Olympics of the University of Pa.* for its fifth year will include various activities in music, dance, drama and speech. During the 1939–40 season the Cultural Olympics provided opportunities for 181 schools and other educational institutions to send more than 8,500 participants to the campus.

*Six Dramatic Festivals* will be held during the coming season: *Collegiate Dramatic Festival* (in English), April 24–26; *Collegiate Dramatic Festival* (in

Modern Foreign Languages), May 1–3; *Junior Dramatic Festival,* May 9; *Adult Dramatic Festival,* May 10; *Senior Dramatic Festival,* May 17; *Secondary School Foreign Language Festival,* June 13; also a program of *Puppet Shows,* March 14.

*In Speech, two festivals and one demonstration are planned.* These will be the *Junior–Senior Reading and Speaking Festival* on February 28th, and the *Adult Speech Festival* on March 8. As a result of last year's conferences in speech, the program for the *Adult Speech Festival* is planned on a three-fold basis. The participants will be given an opportunity to present impromptu speeches; extemporaneous speeches on a chosen topic with one-half hour's preparation; and prepared speeches with topics of their own choice. All participants will be permitted to take part in all three divisions of this festival. A *Senior Choral Speaking Demonstration* will also be given this year, as a part of the Speech Activities. This demonstration is very popular and usually draws very large audiences.

Among the special programs for the coming year which are to be sponsored directly by the Cultural Olympics are the following:

A *Dramatic Forum* giving an opportunity to the directors of high school and adult groups to meet together and discuss problems of common interest to them.

The *Community Drama League,* an organization initiated to bring together a number of *Social Service Agencies' Dramatic Groups* to develop more interest in dramatic activities among the members of these agencies, and especially boys' clubs.

A *Dramatic Group* will be added to the curriculum of the *Evening Schools,* meeting twice each week. One meeting will be given to play reading and problems of acting; the other meeting will be devoted to stage craft and various experimentations with stage lighting and stage model building.

Schedule of bi-weekly *Radio Broadcasts* will be changed to a regular 15-minute program every week to run from November 7 to May 22.

* * * *

DRAMA

*"We have a right to smear our faces with grease paint and to work from two to four weeks producing a play,"* Mr. Barrett H. Clark of New York told delegates attending the *Fifth University Dramatic Conference* held at the University of Delaware on Saturday, November 30. Mr. Clark insisted that the theatre as a form of human endeavor, was a social phenomenon with the longest record in history and had now become a subconscious, integral part of our life.

Two hundred twenty-two delegates representing thirty-nine community and educational theatres in Delaware and adjacent states attended the all-day sessions of the Conference, which was sponsored by the *University Dramatic Center* in collaboration with the *Delaware Dramatic Association.*

Dr. John Shilling, in extending greetings to the delegates from the *State Board of Education,* announced that after the present year the *Board would financially back the annual Play Festival* sponsored by the Center and the Association.

The morning sessions of the Conference were devoted to *living textbook* demonstrations of *acting techniques, scene building and painting, stage photog-*

*raphy, the Cuemaster Board, intercommunication and public address system* used in the college theatre, and the *silk screen process art of poster reproduction.* In the afternoon there were lively panel discussions on the *Children's Theatre,* on problems of the *Community Theatres* and of *Dramatics in Secondary Schools and Colleges.*

Delegates also inspected the exhibit of recent books concerning dramatics and the theatre and a display of low cost lighting equipment. The recent recordings of the *Cavalcade of America* programs were played throughout the day.

The Conference was brought to a close with a production of Archibald MacLeish's poetic drama, *Air Raid,* by the *Playbill* of the University.

The *University Dramatic Center,* sponsor of the Conference, was established in 1937 to give technical assistance and encouragement to dramatic groups throughout the state and vicinity. It publishes a *monthly News Bulletin,* maintains a Play Lending Library, sponsors an annual Play Festival and provides opportunities for consultation on various technical problems in connection with the drama. C. R. Kase is the director.

* * * *

*The Stanford players,* in honor of the fiftieth anniversary of the founding of the University, are devoting their season of 1940–41 to a special program of plays selected to *illustrate the progress which has been achieved in drama during these fifty years.*

The schedule of plays includes: *The Poor of New York, Of Thee I Sing, The Wild Duck, Saint Joan, Rain From Heaven, The Bartered Bride* by Friedrich Smetana (in English), and *Accent on Youth.*

* * * *

## Forensics

The nineteenth annual meeting of the *Debating Association* of Pa. Colleges was held at Harrisburg on October 5.

The Association voted to admit teachers colleges to membership on the same basis as any other school, and it was decided that the present membership of thirty-two colleges should be extended.

The attention of the membership was called to the fact that this year's *annual Bulletin would mark the tenth anniversary of its printing.* During this decade the Bulletin has grown from a simple news sheet to an annual publication of twelve or fifteen articles on debating written by members of the Association.

The Association voted to *recommend to its membership three questions for debate during the year,* with the following preferential rating:

1. *Resolved: That a permanent union of the United States and the British Commonwealth of Nations should immediately be established.*
2. *Resolved: That democracy in the United States can be preserved only through decreased government control of industry, labor, agriculture, and finance.*
3. *Resolved: That the nations of the Western Hemisphere should form a permanent union.*

The officers elected were: President, Austin J. App, University of Scranton; Vice-President, B. Douds, Albright College; Executive-Secretary, Robert T. Oliver, Bucknell University.

### Personals

Helen Loree Ogg has been appointed Assistant Professor of English in charge of the work in Speech at the New Jersey State Teachers College at Montclair. Miss Ogg, formerly at the West Texas State Teachers College, was teaching during the summer in the School of Speech at the University of Southern California.

* * * *

Mr. Clive Sansom, editor of the *London Good Speech*, author of *Adventures in Words* (with Rodney Bennett) and *The Poet Speaks* (with Marjorie Gullan), has just published a small collection of his own verses. This is entitled *In the Midst of Death*, and may be had from Paul Scott, "Wyphurst," High Street, Southgate, London, N.14, England.

* * * *

There have been two new additions to the Department of Speech and Dramatics at the University Heights branch of New York University. Mr. George B. Sargent, Jr. has been appointed Instructor in Speech and coach of Debate. He has been teaching at Grinnell College for the past three years. Mr. Arthur M. Barnes has been appointed Instructor in Speech. In 1939–40 he was an Instructor in Speech and Director of Freshman Debating at Dartmouth College. Mr. Barnes will teach the advanced Public Speaking course and a course in Argumentation at New York University.

* * * *

Ormond J. Drake, Chairman of the Department of Speech and Dramatics has been appointed Director of Admissions for the University College of Arts and Pure Science and the College of Engineering. He will remain as chairman of the Speech Department.

---

## CENTRAL

### General

Indiana University will be the scene of a *National High School Drama Conference* and *Play Production Festival* to be held June 2–7, the first of its kind in the United States.

Modeled along lines similar to the famous *High School Music Festival* held annually at *Interlochen, Michigan*, the drama gathering will be *sponsored* by the *University's Drama Division* and the *National Thespian Society*, honorary dramatic organization for High Schools. Ernest Bavely, of Cincinnati, secretary of the National Thespian Society, will act as Conference and Festival chairman, and Lee R. Norvelle, head of the University Drama Division, will serve as director.

Enrollment of High School Drama teachers and students will be limited to five hundred. Panel discussions, demonstrations, conferences, guest performances, and exhibits will be provided for teachers, and lectures on acting, make-up, and theater background together with tryouts for a scheduled *National Radio Broadcast* and the *Play Production Festival* will be available to students.

The *objectives of the week's gathering* as announced by Mr. Bavely and Professor Norvelle are to:

Create a more active interest in Dramatics as an integral part of the educational process in Secondary Schools;

Develop better standards of judgment in the choice of plays and in the techniques of Acting and Play Production;

Provide opportunities for the exchange of worth while information among students and teachers active in dramatic work;

Develop finer appreciation and enjoyment of the Drama and the Theater.

* * * *

At the *annual convention* of the *Minnesota Association of Teachers of Speech,* held in Hotel Lowry, St. Paul, Minnesota, on October 24th, the following panel of officers was elected for 1940–42: President, Joyce R. Gregory, West High School, Minneapolis, Minnesota; Vice-President, Dr. William J. Griffin, St. Cloud Teachers College; Secretary and Treasurer, Ralph Sutherland, New Ulm High School, New Ulm, Minnesota; Membership Chairman, Dr. Gladys M. Lynch, Winona State Teachers College, Winona, Minnesota; Chairman of Speech Judges, Frank L. Inglebret, West High School, Minneapolis, Minnesota; Editor of "Speech Outlook," Dr. Ethel Kaump, St. Cloud Teachers College, St. Cloud, Minnesota.

At this convention a joint luncheon of Speech, English and Journalism teachers was held. *Attorney Harold LeVander of St. Paul,* former college debater who toured Europe in exchange debating program, and *Brenda Veland, Minneapolis, author of "Me" were guest speakers.*

* * * *

A remarkable growth in charter members of *Masque & Gavel, a national better speech recognition society for secondary school students,* is reported by Miss Willadell Allen of Maine Township High School, national president.

"More than ninety high schools in thirty-two states are represented," she said. "These results are significant as only a few key teachers in 40 states were informed of the creation of Masque & Gavel society."

The society was created to provide secondary school students with a motivation for better speech performance in all life situations and to further a greater integration between English and Speech.

Masque & Gavel was *organized in the Spring of 1940* by some twenty high school teachers and members of the faculty of the *School of Speech, Northwestern University,* Evanston, Ill. It was the desire of this group *to create a practical working tool for both teacher and student.* After many weeks of discussion, a constitution was adopted and the organization took permanent form.

The objectives of the society are:

1. To recognize and promote significant student achievement in all areas of speech in the high school. These areas may include:
   a. Organized speech activities in the theatre, public speaking and interpretation.
   b. Those activities in which speech plays a part such as class recitations, auditorium hours, home room functions, class organizations, clubs, etc.
2. To assist in raising the standards of high school speech by providing service facilities of analysis and advice and publishing a quarterly magazine which will have for its chief aims the improvement of methods and conditions of all forms of oral expression and the dissemination of practical and theoretical information concerning every phase of speech work.

3. To sponsor a better relationship between each high school and its community through co-operative program with national service organizations, churches and other recognized community groups.

Chairman of the original founding group was Dean Ralph B. Dennis, School of Speech, Northwestern University.

Temporary officers of the organization are: president, Willadell Allen, Maine Township High School, Park Ridge, Ill.; vice-president, L. W. Bridge, Evanston Township High School, Evanston, Ill.; national councilors, Dorothy Critchfield, LaGrange High School, LaGrange, Ill., Helen Crossenbacher, Schurz High School, Chicago, Ill., and Milburn Bergfald, Libertyville High School, Libertyville, Ill. Harold E. Green of Northwestern University is executive secretary.

Honorary Founders of Masque & Gavel, thus far, total eight. They are: Edgar Bergen, John Mason Brown, H. V. Kaltenborn, Deems Taylor, Norman Thomas, Rev. Ernest Fremont Tittle, Lew Sarett and Ralph B. Dennis.

Among the charter members are: J. Richard Bietry, president, Western Association of Teachers of Speech, Los Angeles City College, Los Angeles, Calif.; Mary Blackburn, past-president, Illinois Association of Teachers of Speech, Granite City High School, Granite City, Ill.; Rebekah M. Cohen, president, The Speech Association of Tennessee, Central High School, Memphis, Tennessee; Ruth Gober, president, Oklahoma Association of Teachers of Speech; R. P. Kroggel, director of speech education, Department of Public Schools, State of Missouri; Marguerite Pearce, editor, Arkansas Speech Journal, Searcy High School, Searcy, Ark.; Winifred Ray, secretary, Indiana Speech Teachers Association, Wiley High School, Terre Haute, Ind.; Letitia Raubicheck, director of speech education, New York City Public Schools; Oscar E. Sams, past-president, The Speech Association of Tennessee, Division of University Extension, University of Tennessee, Knoxville; and Angus Springer, president, Missouri Association of Teachers of Speech, North Kansas City High School, Kansas City, Mo.

* * * *

At the *University of Missouri* this year speech courses are being offered in a *separate Department of Speech and Dramatic Art.* The staff consists of four associate professors: Wilbur E. Gilman, Chairman; Donovan Rhynsburger, Director of Dramatics; Bower Aly, Director of Forensics; and Lee S. Hultzén, Director of the Speech Clinic. Mrs. Ora B. DeVilbiss and Mr. Dudley J. Bidstrup are instructors, and Mr. Henry L. Mueller, Mr. Hollis Lee White, and Mr. J. Robert Wolber are Graduate assistants. Majors and minors in Speech in the College of Arts and Science and in the School of Education, and graduate work for the master's degree are being offered. The new Department now offers 15 hours of underclass courses, 42 hours of upperclass courses, and 23 hours of graduate courses; also 8 hours of professional courses in speech education.

* * * *

On October 19, 1940, the *Ohio Association of Secondary Teachers of Speech* met at Ohio Wesleyan University, Delaware, Ohio for their annual fall meeting.

The general theme of the Conference, *Introducing a Speech Program into the Secondary Schools,* was introduced in the General Session by Wade E. Miller, Middletown Senior High School, Middletown, Ohio.

The *Special Sessions* dealt with three phases of this general theme: *Classroom Speech, Dramatics and Contest Speaking.*

Outstanding in the first Special Session were the discussions on *Correlating Speech with English,* Dorothy Shultz of Lancaster High School; *Radio Speech,* Margerite Fleming of South High School, Columbus; *Methods of Public Speaking,* Jack Matthews of the Department of Speech, Columbus, and *Discussion and Forum in the Classroom,* Lionel Crocker, of the Department of Speech of Denison University.

The general theme prevailing in the second Special Session was that of *Making the Dramatic Course Worth While.* Mr. Upton Palmer of Bowling Green State University, discussed *High School Dramatic Arts Standards.* William P. Halstead of the University of Michigan stressed *Responsibility in the Theatre.*

In the third Special Session, Mr. T. C. Bond of McKinley High School, Niles, Ohio, Mr. Ben A. Arneson of the Political Science Department of Ohio Wesleyan University and Congressman John H. Vorys of Columbus made valuable contributions to the discussions and open forum on *Contest Speaking.*

At noon the association met with the *Ohio Association of College Teachers of Speech.* In the joint session following, the college association presented *The Honorable John H. Vorys* and a panel discussion on the *Responsibility of Speech in a Time of Crisis.*

A feeling of the great need for crusading for the cause of speech in our state, of unity with all members of the profession, of inspiration and of responsibility in this time of crisis was impressed upon all who attended this meeting.

* * * *

The *State Convention of the Wisconsin Association of Teachers of Speech* met in Milwaukee, November 8, 1940.

A. T. Weaver, University of Wisconsin, presented *The Case for Speech,* before the general assembly.

In the Section meeting on *Interpretation,* Agnes C. Hamm, Marquette University, discussed *Choral Reading* and Gertrude Johnson, University of Wisconsin, conducted a quiz section on *The Declamation Contest.*

Dina Rees Evans, Cleveland Heights, discussed *Effective Procedures in High School Drama Study* in the Section on *Drama,* and Charles Toeckler of Shorewood High School, Milwaukee, showed *camera records of High School plays.*

The *Debate Section,* conducted by Donald Olson, West Bend High School, Milwaukee consisted of *a cross-examination type of debate on the state question* —contestants, University of Wisconsin and Marquette University.

The discussion in the *Elementary School group* was *The Speech of the Elementary School Child* presented by Rita Christ, Evanston Schools and Northwestern University.

* * * *

A three-day Conference was held in connection with the *opening of a School of Speech and the installation of a new Radio workshop at Kent State University,* November 7–9, 1940.

In the conference meetings on *The Theatre,* the following addresses and discussions were presented: *Methods of Teaching Dramatics in Representative*

*Northeastern Ohio Schools,* Dina Rees Evans; *The Theatre—The Prophet of Today,* Robert C. Hunter, Upton Palmer, Delbert Lean; *Unity in the Theatre —A Problem of Orchestration in General Design,* Howard C. Hansen; *Casting versus Pre-Casting,* Chairman and discussion leader, R. G. Dawes; and *The Theatre and National Defense,* Barclay S. Leatham.

*The Radio Workshop* included these programs: *A Workshop Director Examines His Equipment,* Mr. Capuder and assistants; *Radio Serves Democracy—A Modern University Radio Workshop in Action,* Student members of the Radio Workshop; and *A State University Serves its Constituency Via the Air Waves,* H. C. Harshbarger.

*The Speech Clinic* concerned itself with these problems: *Procedures in Determining Analysis of Defects and Disorders.* Discussion following Presentation: Miss Ruth Bradley, Robert Pearce, leaders; *Examination of cases of delayed speech, defective articulation, lisping, dysphonia, spasticity, and stuttering; Techniques in the Treatment of Stuttering,* H. J. Heltman; *The part that Hearing Plays in Normal and Abnormal Speech,* Wallace J. Finch, Discussion leader: Harriet Franck; *The Place of a Speech Correction Program in the Public Schools,* Ralph Waterhouse.

*The Platform: Public Opinion in Peace and War,* Chairman and critic, Lionel Crocker. Symposium leaders: V. A. Ketcham—*Controlling Public Opinion in the World War,* H. D. Hopkins—*The Public Mind, 1940,* A. Craig Baird —*Factors in the Formation of Public Opinion.* Question and comments from the floor: *Should the Power of the Federal Government be Increased?* Chairman, Ivan Mann; Symposium leaders: A. Craig Baird—*An Interpretation of the Question,* Blake Cook—*The Increase of Federal Power Through Judicial Interpretation of Constitutional Law,* Mona Fletcher—*Checks and Balances versus Dictatorship,* H. D. Byrne—*The Function of State Government, Federal Power and Individual Liberty; Should the Nations of the Western Hemisphere Form a Permanent Union?* Chairman, W. E. Umbach. Symposium included: An Interpretation of the Question, The Temper of Latin America, The Western Hemisphere as an Economic Unit, The Defense of the Hemisphere, and The Economic Threat of Nazism; Debate—*Resolved, that the Power of the Federal Government Should Be Increased,* Akron University versus Kent State University.

A dinner, attended by the entire association provided a Grand Finale to the Convention and W. M. Parish addressed them on the subject, *The Voice of the People.*

* * * *

### Drama

The *Department of Speech of West High School* staged *American Passport* by Dona Thomas on November 8th. It is a modern patriotic play in three acts, published in 1940, and the West High production was its Northwest *premiere.*

* * * *

The *Play Crafters* of *Senior High School, Pontiac, Michigan,* celebrated their *sixteenth anniversary* November 13, 1940. *Something Close to Heaven, Interlude in the Hall,* and *Sauce for the Goslings,* three one-act plays, were presented. The first two were written by students and were played for the first time on this occasion.

For their *twelfth Summer Season, the Michigan Repertory Players* presented seven outstanding plays: *The Critic,* Richard Brinsley Sheridan; *The Star Wagon,* Maxwell Anderson; *Beyond the Horizon,* Eugene O'Neill; *Two On An Island,* Elmer Rice; *What a Life,* Clifford Goldsmith; *Escape,* John Galsworthy; and *Patience,* Gilbert and Sullivan.

* * * *

FORENSICS

*The College Forum,* sponsored by the Wheaton College debaters, will again be broadcast on Saturday afternoons from WCFL, Chicago, Illinois. Colleges planning to have debate teams in the Chicago area this season were invited to take part in the roundtables, debates, and panel discussions that make up this series. Don Hoke, Wheaton College, Wheaton, Illinois is radio manager of this program.

* * * *

The *Reserve Rostrum* of *Western Reserve University* provides a *Student Speakers Bureau* for Cleveland and Northeastern Ohio. This service includes public addresses, forum debates and discussions, and intercollegiate debates.

The speakers are students of the Western Reserve University, who are selected, trained and given their speaking assignments by the staff of the Speech Department of Adelbert College.

Organizations which are accustomed to paying for their program material are asked to pay the Rostrum for the speakers it supplies. Whether or not a fee is paid, reimbursement is expected for traveling expenses if any are incurred.

Last year the Rostrum filled 174 speaking engagements.

* * * *

The following members of *Western Reserve University* chapter of *Delta Sigma Rho* have been elected officers for the year 1940–41: Mr. Ralph A. Colbert, DSR '27 President; Mr. Andrew Pangrace, DSR '30 Vice-President; Mr. Robert A. Lang, DSR '40 Secretary-Treasurer.

* * * *

The *third annual Tau Kappa Alpha Congress* of the *Michigan–Indiana Region* was held on the Western State Teachers College Campus at Kalamazoo, Michigan, October 11 and 12. Eight colleges of the region and two visiting colleges from Ohio, attended what was one of the largest meetings yet held.

The full swing of the Congress got under way in the big session of Saturday morning. At this meeting, with the Hon. John C. Ketcham presiding, the first four of the following bills were given consideration: A bill *for the conscription of wealth and coordination of industry;* a bill for *a federated union of the nations of the Western Hemisphere;* a bill for *the protection of civil liberties;* a bill for *the repeal of the conscription act;* a bill for *an embargo of goods to Japan, and a declaration of war on Germany and Italy.*

* * * *

The *Tau Kappa Alpha Chapter of Minnesota State Teachers College* sponsored a *High School Speech Festival* with discussion, original oratory and debate on the slate on December 5, 6, and 7. Schools from Minnesota, North Dakota, and South Dakota participated in the tournament. Representatives of some fifty-five schools competed for honors.

Professor Herold Lillywhite, head of the Speech Department, will be director of the tournament.

* * * *

PERSONALS

Herbert C. Weller, Sc.D., has announced the opening of private offices for the practice of Speech Correction at 310 Professional Building, Toledo, Ohio. Dr. Weller is also Speech Therapist for the Toledo Society for Crippled Children, and recently was elected to membership in the Toledo Academy of Medicine.

* * * *

With the creation of two new positions at Michigan State College, the speech staff now numbers eleven full-time and four half-time members. New members and replacements who took up their duties this fall were: Burdette Stampley, from State Teachers College at Flagstaff, Arizona; Robert Turner, from Lincoln High School, Lincoln, Illinois; Curnel Hampton, connected with the business office of Michigan State College and now designated as full-time instructor in business speaking; Hubert Cordier from Columbia City High School, Columbia City, Indiana, appointed as half-time graduate assistant.

* * * *

Mr. Edwin Duerr resigned as director of the University of California Little Theatre and joined the staff of the Department of Drama and Theatre at Western Reserve University.

* * * *

Leroy T. Laase, formerly Chairman of the Department of Speech at Hastings College, Hastings, Nebraska, is now acting as Chairman of the Department of Speech at the University of Nebraska. Mr. Edmund T. Anderson, formerly director of Speech at Haywarden, Iowa, and graduate assistant at the University of Iowa in the Department of Speech, has taken over the work in Forensics. Wynett Barnett, formerly Director of Dramatics at Hastings, is now Chairman of the Department at Hastings.

* * * *

Marceline Erickson has resigned her position as Head of the Speech Department at Upper Iowa University to accept the position as Director of Speech at Stout Institute, Menomonie, Wisconsin.

* * * *

Clarence A. Peters, Instructor of Speech at Albion College is on a leave of absence from Albion College. He will coach men's debating and complete residential requirements for the Ph.D. at Northwestern University.

---

## SOUTHERN

GENERAL

The *West Virginia Association of Teachers of Speech* held its *annual meeting in Huntington,* W. Va., November 8, 1940.

Richard Brand of Morris Harvey College acted as chairman and the program included discussions on *Educational Dramatics,* Wanda P. Mitchell, Parkersburg Central Senior High School; *The Ohio Speech Certification Program,*

W. Roy Diem, Ohio Wesleyan University; *Some Experiments in the High School Speech Course,* Garnet Jamison, University High School, Morgantown; *Recent Investigations in the Field of Semantics in Their Relation to Persuasion,* L. C. Staats, Ohio University; and *Stage Lighting,* Kathleen Robertson, Glenville State Teachers College.

The following officers were re-elected for the coming year: President, Richard C. Brand, Morris Harvey College, Charleston; Vice-President, Bertie Rodgin, Beaver High School, Bluefield; Secretary-Treasurer, Fannie M. Davis, Kanawha County Schools, Clendenin; Counselor, James B. Lowther, West Virginia University, Morgantown.

* * * *

*Speech institutes* are now under way *in Texas.* The first annual Rio Grande Valley Speech Conference was held in McAllen December 7. The Debate, Speech and Drama Institute of the University of Texas at Austin was held December 13 and 14. Other institutions which hold clinics or institutes (as distinguished from tournaments) are Baylor, North Texas State Teachers College, Texas State College for Women, West Texas State Teachers College, College of Arts and Industries, Abilene Christian University, the East Texas State Teachers College, the North Texas Agricultural College and perhaps others.

* * * *

The *Arkansas Association of Teachers of Speech* met on November 8, 1940.

*Development of Debating in Arkansas High Schools, The Place of Direct Clash Debate in The College Debate Program,* and an *Interpretation of Pi Kappa Delta Debate Proposition* absorbed the discussion period of the Morning Session with J. Fred Patton, Fort Smith High School, Robert Capel, Hendrix College and R. C. Daily, Ouachita College as key men in the discussions.

Ben R. Williams, *President of Arkansas Education Association, addressed the Association* at the luncheon meeting.

The afternoon program included: *A Program for Speech Education,* Forrest Rozzell, Field Secretary of Arkansas Education Association; *Teaching of Acting in Classroom and Rehearsal,* Roberta Northrup, College of the Ozarks; and *Value of Recording Equipment in Teaching of Speech,* Fred L. Darley, University of Arkansas.

* * * *

### Drama

The *Blackfriars of the University of Alabama* under the direction of Lester Raines presented the following plays during the past summer session: *What a Life* by Clifford Goldsmith, *Old Lady Fate* by Margaret Harton, *An Unpretentious Comedy* by John Veuell, *Night Life of a Teacher* by Margaret Harton and Leslie Davis, *Gift Freely Given* by John Yeuell, and *Heil* by Melville A. Sanderson, Jr. All but the first were originals. These plays have been published in mimeograph form with the addition of *Fixin's* by Marion Coley, *Lizzie* by Margaret Harton, *Wreath Without Laurel* by William L. Coleman and *Rip Van Winkle* for puppets by Edward Taliaferro, in a series known as the Blackfriar series of original plays. There are nine in the series to date.

The Blackfriars of Alabama announce the plays of their 34th season to consist of *Clarence* by Booth Tarkington on October 14; a marionette play on October 18; *Friars-a-Fryin'* on October 24; a super vaudeville show; *The Skull* on October 31; *Father Malachy's Miracle* on November 18; *Pride and Prejudice* by Margaret Macnamara on December 9; *Don Carlos* of Schiller in February; and *And So We Laugh*, an original by Margaret Harton, on March 3. Other originals will be announced later.

A course in *Puppetry* has been added to the offerings in dramatics at the University of Alabama this year and next summer.

Two graduate students at the University of Alabama have been approved for the Master of Arts degree with the production and writing of original plays. Both students have the first drafts ready for the plays which will be presented during the next summer session.

* * * *

The *Charleston Children's Theatre* in cooperation with *Morris Harvey College*, Charleston, W. Va., will present a season of five plays during the year 1940–41. Mr. Richard C. Brand, head of the Department of Speech, Morris Harvey College, will again direct the productions.

The schedule is as follows: *The Christmas Nightingale, The Patchwork Girl of Oz, Robin Hood, The Ghost of Mr. Penny*, and *Huckleberry Finn*.

* * * *

The 1940–41 *Theatre season at Alabama College* under the direction of Walter H. Trumbauer will consist of eight plays, and all of these plays are available on tour if satisfactory details can be arranged.

The series includes: *The Distaff Side, Outward Bound, The Goose Hangs High, Prunella, Lady Precious Stream, R. U. R.*, and *Mrs. Moonlight*.

To encourage Southern actors, the Alabama College Theatre conducts an *annual playwriting contest*. Forty dollars are offered for the best long play and ten dollars for the best short play. All inquiries should be addressed to Walter H. Trumbauer, Director of the College Theatre, Alabama College, Montevallo, Alabama.

* * * *

The *Tulane University Theatre* under the direction of Monroe Lippman announces the plays for its 1941 season: *Criminal at Large* by Edgar Wallace; *Berkley Square*, John L. Balderston; and *The Male Animal*, James Thurber and Elliot Nugent.

An annotation points that they are not war plays, and it is hoped that each will provide a moment of forgetfulness and lively pleasure. For the time being, may the Play be the Thing.

* * * *

FORENSICS

*Direct Clash Debating National Tournaments* will be held as follows: *Third National Direct Clash Tournament*, Winthrop College, Rock Hill, South Carolina, Dec. 5–7, 1940; *Fourth National Direct Clash Tournament*, Winthrop College, April 10–12, 1941. Warren G. Keith will be Director of these Tournaments. National Championship awards will be given to both men and women senior college teams and men and women junior college teams, as well as Individual National Ranking.

Major tournaments awarding sectional ranking to individual debaters and sectional titles as scheduled are: *University of Toledo Invitational Tournament,* Toledo, Ohio, November 29–30, 1940, Nathan M. Becker, Director; *Appalachian Mountain Tournament,* February, 1941, at Boone, North Carolina, J. B. Rankin, Director; *Twelfth Annual Savage Forensic Tournament,* Durant, Oklahoma, March, 1941, T. Houston, Director; *Southern Championship Tournament* of the Southern Association of Teachers of Speech, April, 1941, Glen Capp, Director. Others to be announced later. To encourage debaters to examine the basic, fundamental principles and assumptions behind "issues" and "arguments," we have established the National Direct Clash Award.

For copies of the rules or any information regarding these tournaments, write Edwin H. Paget, North Carolina State College, State College Station, Raleigh, North Carolina.

* * * *

### Personals

Mr. John A. Walker, formerly technical director at Finch Junior College, was appointed assistant in the Theatre at Alabama College.

* * * *

Mr. Conrad Freed has become the successor of Mr. Baxter Geeting as the head of the Speech Department of West Texas State Teachers College at Canyon. Mr. Geeting is now teaching at San Francisco City College. Before coming to Canyon, Mr. Freed was associated with Wayne University at Detroit.

* * * *

Miss Thelma Robuck, of Mary Hardin-Baylor College, and Mr. Glenn Capp of Baylor University, were married May 25. Both Miss Robuck and Mr. Capp were debate coaches.

* * * *

Russell B. Arches, Director of Speech Activities for the past thirteen years at Little Fall Junior High School, Little Fall, New York, has accepted the position as assistant professor of Public Speaking and Dramatics at Southwestern, Memphis, Tenn.

---

## WESTERN

### Forensics

The *tenth annual Rocky Mountain Speech Conference* will be held at the University of Denver February 13–15, 1941. The theme tentatively selected is *Speech in Human Relationships.* Preston Scott of Wayne University and R. K. Immel of the University of Southern California will be two of the leaders at this meeting. The *national High School and College questions* will *be utilized for the discussion progressions and debates.* Oratory, extemporaneous speaking, radio news commenting, and a student legislative assembly will be other activities open to students. The chief features of the program, however, will be the *discussion and criticisms by teachers of new developments in Speech Philosophy and Practice.*

Among the visiting faculty at the 1940 Summer Sessions were included the following Association members:

Bower Aly of University of Missouri at Northwestern
Merle Ansberry of State Teachers College (Tempe, Ariz.) at University of Virginia
A. Craig Baird of University of Iowa at Northwestern
Claribel B. Baird of Oklahoma College for Women at University of Michigan
W. Norwood Brigance of Wabash College at University of Wisconsin
Bryng Bryngelson of University of Minnesota at University of Colorado
Marion T. Cass of Glen Cove Senior High School (N. Y.) at University of Denver
John L. Casteel of University of Oregon at Bucknell University
Allen Crafton of University of Kansas at University of California at Berkeley
Milton Dickens of Syracuse University at Northwestern
Jon Eisenson of Brooklyn College at University of Wisconsin
Carl D. England of Dartmouth College at Northwestern
H. L. Ewbank of University of Wisconsin at Northwestern
Victor A. Fields of College of the City of New York at University of Oregon at Portland
Earl E. Fleischman of College of the City of New York at University of Denver
Edward Freed of Battle Creek High School at University of Omaha
O. Emil Froeschels of Washington University at University of Michigan
Mabel Farrington Gifford of California State Department of Education at University of California
Esther Glaspey of Indianapolis Public Schools at Indiana University
Wallace A. Goates of University of Utah at University of Iowa
V. Spencer Goodreds of Middlebury College at State Teachers College at Buffalo
Laurence Goodrich of East Orange (N.J.) High School at State College of Washington
George E. Haefner of College of the City of New York at University of Texas
Mildred Harter of Gary Public Schools at Northwestern University
McDonald Held of Tarkio College at Northwestern
Helen G. Hicks of Hunter College at University of California
Orville Hitchcock of University of Akron at University of Iowa
Mamie J. Jones of South Georgia Teachers College at Northwestern
Lyman S. Judson of Kalamazoo College at University of Wisconsin
Lou Kennedy of Brooklyn College at Mount Holyoke College
Monroe Lippman of Tulane University at Mount Holyoke College
Lewis A. Mallory of Brooklyn College at University of Wisconsin
Marie K. Mason of Ohio State University at University of Minnesota
Dayton D. McKean of Dartmouth College at Michigan State College
J. Fenton McKenna of University of Santa Clara at Northwestern
Margaret P. McLean of New York University at University of Denver
Elvena Miller of Seattle Public Schools at University of Denver
Alan H. Monroe of Purdue University at Louisiana State University
Henry M. Moser of University of Michigan at University of Oklahoma

Elwood Murray of University of Denver at University of Southern California
Helen Ogg of West Texas State Teachers College at University of Southern California
Robert T. Oliver of Bucknell University at University of Oregon
J. M. O'Neill of Brooklyn College at Northwestern
Clarence A. Peters of Albion College at Northwestern
Carrie Rasmussen of Madison (Wis.) Public Schools at University of Wisconsin
Ross Scanlan of College of the City of New York at University of Missouri
Everett M. Schreck of Iowa State College at Louisiana State University
Ruth Simonson of Wesleyan College (Ga.) at Georgia State College for Women
Robert Sonkin of College of the City of New York at University of Arkansas
Sara Stinchfield-Hawk of University of Southern California at Mount Holyoke College
J. M. Stokes of Wesleyan University at Mount Holyoke College
E. Turner Stump of Kent State University at University of Texas
Lester Thonssen of College of the City of New York at University of Iowa
Argus Tresidder of Madison College (Va.) at University of Tennessee
Russell H. Wagner of Cornell University at Northwestern
Edna West of Georgia State College for Women at State University of Georgia
Harold Westlake of Pennsylvania State College at University of Michigan
Carlyn Winger of Oregon State College at State College of Washington
Ernest Wrage of Carleton College at Northwestern

# Who's Who Among Contributors

Compiled By

LIONEL CROCKER, *Denison University*

Thomas C. Pollock (*The Function of Instruction in Dramatics in a Teacher-Training Program*) is head of the Department of English in the New Jersey State Teachers College at Montclair. He received his A.B. from Muskingum College, his M.A. from The Ohio State University, and his Ph.D. from the University of Pennsylvania. He has taught Speech at Muskingum College and The Ohio State University, and has taught English in the Gordon College, Punjab University, India, the Municipal University of Omaha, the University of Pennsylvania, the University of Texas, and the Ohio State University. He is the author of *The Philadelphia Theatre in the Eighteenth Century* and *A Theoretical Basis for the Study of Literature.*

Herold Lillywhite (*The Evolution of the Director in the American Theatre*) received the B.A. degree from Utah State College, spent five years teaching speech and English in high schools in Idaho and Arizona, and did some graduate work at the University of Arizona and the University of Utah. In 1937, he left high school teaching to enter the speech department of the University of Minnesota as a teaching assistant and graduate student. He received the M.A. degree there in 1938 and spent the following year in further graduate study toward the Ph.D. In 1939 he went to the University of Idaho as an instructor in speech and in January, 1940, resigned to accept his present position as Director of the Division of Speech at the State Teachers College in Moorhead, Minnesota.

Louis M. Eich (*The Stage Yankee*) is Associate Professor of Speech in the University of Michigan. He has had a number of articles published in the fields of Interpretation and History of the Theatre. He is the author of one of the articles in *Studies in the Art of Interpretation*, the book edited by Gertrude E. Johnson and recently published by Appleton-Century. He is on the editorial board of the Committee on Joint Research in the History of American Oratory.

Harlen Martin Adams (*Visual Appeals for the Radio Audience*) is Associate Professor of Drama and Public Speaking and head of the Department of Speech Arts at Chico State College, Chico, California. He has degrees from Brigham Young, Harvard, and Stanford Universities. He is director-at-large and chairman of the Technological Aids Committee of the National Council of Teachers of English. He is author of "Speech Guide for Listeners and Speakers," a new publication of the Stanford University Press.

Charles E. A. Moore (*A Phase of Radio Speech at Proviso*) received his A.B. from Wabash College, his Ph.M. from the University of Wisconsin, and is now working on his doctorate at the University of Southern California. He has taught previously at Lebanon, Indiana and is now located at Proviso, outside Chicago, which has a school enrollment of 4,000. He is teaching public speaking, radio speech and directing debate and discussion. He is the author of the article "Emotional Effects of Letter Sounds" which appeared in the Quarterly Journal, February, 1938.

Harold F. Graves (*Public Speaking in Propaganda*) is Professor of English Composition, in charge of courses in argumentation, at The Pennsylvania State College. He received his B.S. from Wesleyan University, his M.A. and Ph.D. from The Pennsylvania State College. He is the author of the textbook *Argument*, co-editor of *Types of Persuasion*, and co-author of *Report Writing* and *The Art of Argument*. He collaborated with Joseph F. O'Brien in the article "Argumentation without Debate," published in the Quarterly Journal of Speech.

Donald Hayworth (*A Search for Facts on the Teaching of Public Speaking, III*), head of the Department of Speech and Dramatics at Michigan State College, has contributed to several scholarly journals and to such magazines as Scribner's, Survey Graphic, South Atlantic Quarterly and The North American Review. He is the co-author with Robert Capel of *Oral Argument* published by Harper Brothers and wrote *Public Speaking* for the Ronald Press. His work for the doctorate was done at the University of Wisconsin.

George E. Brooks (*A Revised Method of Case Analysis*) is Associate Professor of Public Speaking at Rhode Island State College. He holds degrees from Dartmouth, Emerson, and William and Mary, and has done further work at Harvard and Cornell. For the past five years he has organized and conducted sessions of the Model Congress of the United States for high schools and colleges. He organized and served as the first president of the Virginia Association of Speech. He is now serving as the first president of the newly formed New England Speech Conference which he helped organize. And he is also serving a second term as President of the Rhode Island Speech Association.

Frederic G. Harrington (*An Effective Debate Program for High School*) is chairman of the Department of Speech at Northern High School, Flint, Michigan. Here he has been instructor in public speaking, dramatics, and debate since 1930. He received his A.B. from Western State Teachers College and his M.A. from the University of Michigan. He inaugurated a series of student written vitalized commencement programs. One of these, "Education Marches on," was reproduced by the N.E.A. for national distribution in 1937. Under his direction Northern's debate team entered the state championship contest in 1940, losing a 2 to 1 decision to Grand Rapids Central.

Ralph G. Nichols (*How Shall We Teach Pronunciation?*) has served for the past three years as an instructor in the Department of Agriculture, University of Minnesota. Between 1929 and 1937, he taught speech and coached debate in Iowa public schools, spending the last six of these years in Fort Dodge High School and Junior College, Iowa. He received a B.A. degeree from Iowa State Teachers College in 1929, and an M.A. degree from The State University of Iowa in 1934; since 1934 he has done further graduate work in speech and educational psychology at the Universities of Southern California, Iowa and Minnesota. While employed in Iowa he served for two years as president of the Iowa Speech Teachers Association.

William A. D. Millson (*An Appraisal of the Teaching Methods of Dale Carnegie*) received his advanced degrees M.A. and LLB., from Western Reserve University. He has taught at Adelbert College, Cleveland College, John Carroll University and Fenn College. He is now Director of Radio Education and special lecturer in Radio Broadcasting at Fenn College. From 1936 to 1939, he entered radio professionally to do radio production of programs for broad-

casting and transcription companies. Since 1926, he has taught adult extension speech courses in colleges and in many business classes: he is a staff instructor for the Dale Carnegie Institute. As a frequent contributor to The Quarterly Journal of Speech, he reports original research in audience reaction, and is originator of the Indices for measuring audience reaction in treatment of shift-of-opinion ballot data.

James M. Ridgeway (*The Teaching of Speech in High School Through Examples*) received the degrees of A.B., B.S., and M.A. at the University of Missouri. He is now instructor of English and speech at Lexington Junior-Senior High School, Lexington, Missouri. The article was developed in a course in teaching of speech under the direction of Dr. Loren D. Reid.

Robert T. Oliver (*Wilson's Rapport with His Audience*) received his A.B. from Pacific University, his M.A. from the University of Oregon and his Ph.D. from the University of Wisconsin. His book *Training for Effective Speech* was published by The Cordon Company last year. He is a contributor to *Education, Speech, American Speech, Emerson Quarterly, Christian Education, English Journal*, etc. He is at present Executive-Secretary of the Debating Association of Pennsylvania Colleges and editor of the *Bulletin*. He is vice-president of the Pennsylvania Speech Association.

Samuel A. Yoder (*Dispositio in Richard Hooker's "Laws of Ecclesiastical Polity"*) is Instructor in the Department of English and Speech at Wheaton College, Wheaton, Illinois. He was formerly Assistant Professor of English at Goshen College, Goshen, Indiana, and also Tutor in English at Indiana University for several years. He received the M.A. degree from Harvard University in 1929, and the Ph.D. degree at Indiana University in 1937.

Zelda Horner Kosh (*An Integrated Course for Stutterers and Voice Defectives*) is a teacher of Speech at Girls High School, Brooklyn, New York, where she has done speech correction work, as well as taught oral interpretation, public speaking, and dramatics, for the past seven years. She studied under Marjorie Gullan, and is the author of "An Observation and Preliminary Investigation of Choral Speaking" in *High Points*. She was elected to membership in the American Speech Correction Association three years ago. She has acted with the Cornell Summer Theatre group, and with the Morningside Players of Columbia University. She has done radio production work at the New York University Radio Workshop. She received her B.A. in English from Adelphi College in 1933, and her M.A. in Speech from Teachers College, Columbia University in 1934.

Frances Perlowski Gaines (*Interrelations of Speech and Reading Difficulties*) has been Director of the Children's Memorial Hospital for the past eleven years. For nine years, she was assistant in speech to Dr. Elmer L. Kenyon, at the Central Free Dispensary of Rush Medical College and succeeded Dr. Kenyon as Director of the Speech Clinic in 1939. She is also in private practice. She received her A.B. degree from the University of Wisconsin in 1926 and her master's in Social Science at the Smith College School for Social Work. She has done psychiatric case work at the Minneapolis Child Guidance Clinic; The La Salle-Peru Township High School in conjunction with the Institute for Juvenile Research, and the United States Veteran's Bureau. She established the speech clinic at the Whiting, Indiana Public Schools. She has taught both in the Post Graduate School of the Children's Memorial Hospital and in the Nurses School; and has lectured to Nortwestern University Medical